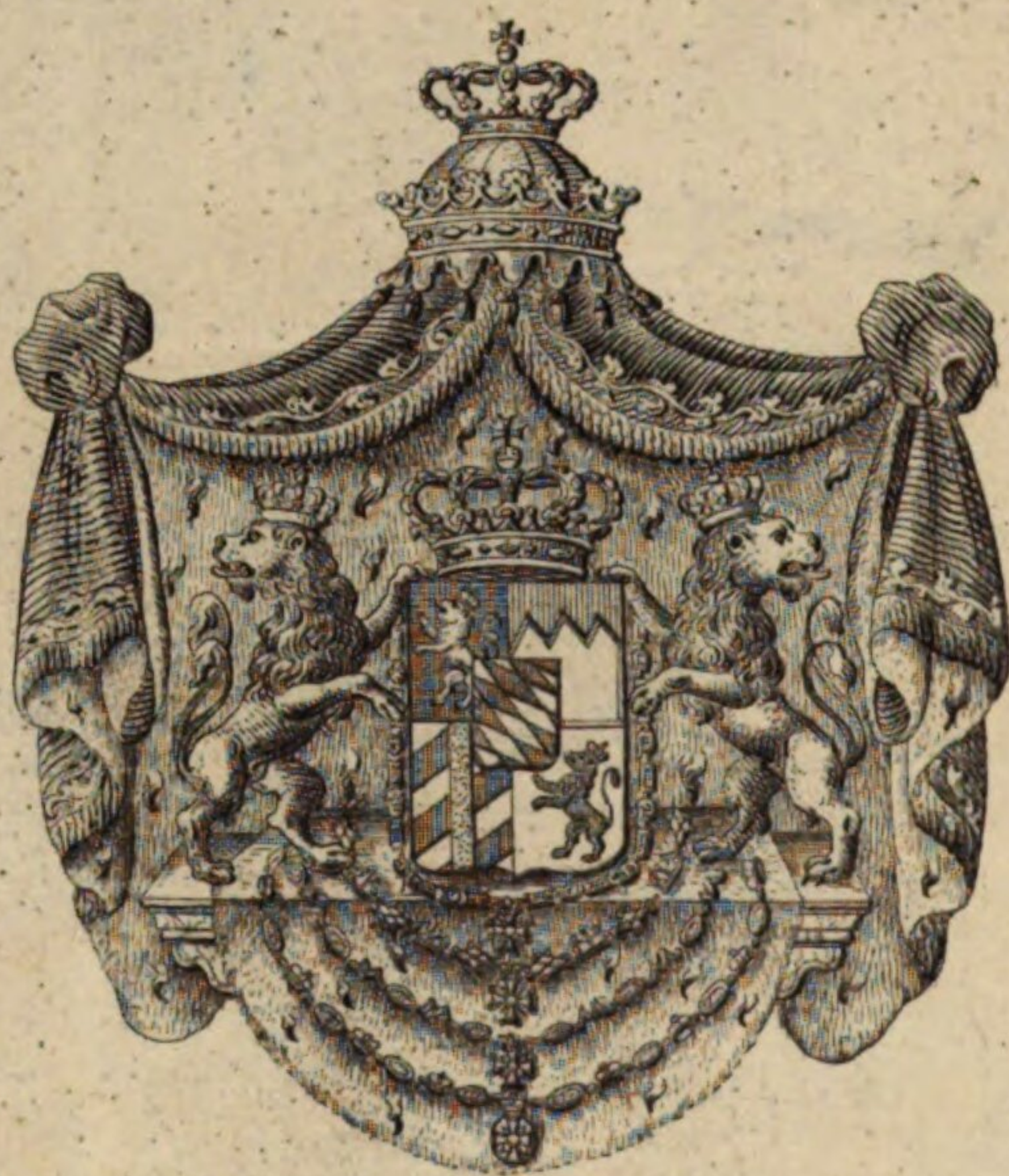


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OF
THE PERSIANS.

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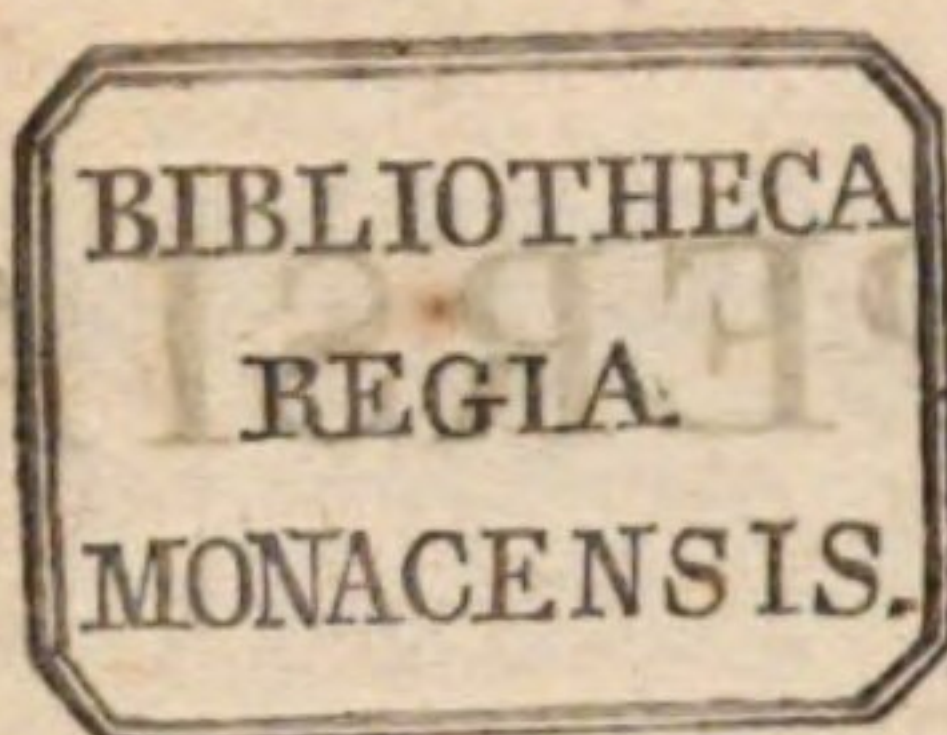
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PART I.

COMPOSITION.

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Of the different Kinds of Composition.

Elm bu-de-a علم بدیع is the art of arranging the words of a discourse with elegance and precision.

A composition is either in prose or in verse. Prose is of three kinds :
1. *Meh-ruj-juz* مرجز, or poetical prose, having measure without rhyme: 2. *Meh-suj-jeh* مسجع, having rhyme without any measure: 3. *Aa-ree* عاري, simple prose, devoid both of rhyme and of measure. Neither rhyme without measure, nor measure without rhyme, is poetry; it being necessary that both should be combined to form verse.

Poetical composition is of ten kinds: 1. *Ghuz-el* غزل; 2. *Ka-see-deh* قصیده; 3. *Tush-beeb* تشبیب; 4. *Ke-tá-a* قطعه; 5. *Ru-bá-ee* رباعي; 6. *Fird* فرد; 7. *Mus-ne-wee* مثنوي; 8. *Tir-jee-a* ترجیع; 9. *Mo-sum-mut* مسقط; 10. *Mos-ta-zád* مستزاد.

1. The word *غزل* *Ghuz-el* (or Ode) literally signifies taking delight in the conversation of the fair sex; and is used technically for several couplets composed in one measure. The first couplet is called *Mo-sur-reh* *مصراع*, being a pair of rhyming hemistichs, and which couplet is now more commonly called *Mutla* *مطلع*. It is a general rule, that the *Ghuzel* do not contain more than twelve distichs—although some Poets formerly made *Ghuzels* of greater length; but now the rule is never transgressed. The common subjects of a *Ghuzel* are, the beauty of a mistress, and the sufferings of a lover, and the praise of love and friendship, under various circumstances. Sometimes it may treat of other matters, such as the mystical doctrines of the Soofees, the commendation of wine or hilarity. It is addressed, either to a mistress, or some other person, as the topic may require. It is thought best for the Poet to conceal his name until the last couplet; although few paid regard to this rule before the time of Sady, since which period it has generally been observed.

2. The *Ka-see-deh* *قصيده* (or Idyllium) resembles the *Ghuzel*, excepting that the *Ka-see-deh* must consist of more than twelve distichs. The subject may be either praise or satire, morality, or other matters. It is usual, in the *Ka-see-deh*, to have two or three of the distichs composed of rhyming hemistichs, which is the same as *Mutla* already described; although, according to some, the description of *Mutla* is confined to the first distich: but, in all cases when the Poet wishes to introduce into the *Ka-see-deh* a second *Mutla*, it is proper for him to intimate his intention in the preceding line. The

Du-á-tá-beed دعای تایید, signifying, “as long as such a thing endures, may you exist!” is proper at the conclusion of a *Ka-see-deh*, whose subject is praise. With the Arabians the *Ka-see-deh* hath no determinate number of lines, insomuch that they sometimes make it exceed five hundred distichs. The most eminent amongst the Persians have fixed the greatest extent of the *Ka-see-deh* at one hundred and twenty distichs.

3. *Tush-beeb* تشبیب signifies a representation of the season of youth and beauty, being a description of one's own feelings in love; but, in common use, it implies that praise which is bestowed on any thing, and the relation of circumstances, whether in celebration of love, or any other subject. The distichs, from the commencement of the *Ka-see-deh*, until the eulogium or *Me-dah* مدح, including every thing that the Poet wishes to describe, and which they call *Tush-beeb*, is a species of *Ghuzel*. But, in the *Ka-see-deh*, it is necessary that the descriptive distichs be followed by a *Te-khu-lus* تخلص, which is a transition from the description to the eulogium in a proper manner. A *Ka-see-deh* not having such a transition, is called *Muk-te-zeb* مقتضب; and when it is devoid of description, being an eulogium from the beginning to end, it is named *Mo-jud-dud* مجدد.

4. *Ke-tá-a* قطعه literally signifies a payment of any thing; but in poetry it means some distichs corresponding in measure and rhyme, but without a *Mutla*.

5. *Ru-bá-ee* رباعي (tetrastich) consists of two distichs corresponding in cadence, and composed in a measure peculiar to itself: but for the third hemistich, it is not necessary that it should rhyme with the fourth; however there is no rule to the contrary.

6. *Fird* فرد is a single distich, or *Biet* بيت, whose hemistichs may rhyme or not as the Poet pleases.

7. *Mus-ne-wee* مثنوي is composed of distichs corresponding in measure, each consisting of a pair of rhymes; and besides which the distichs have distinct poetical endings. This species of poetry is also called *Mooz-de-wuj* مزدوج (or wedded).

The explanation of *Mo-sum-mut*, *Tir-jee-e*, and *Mos-ta-zád*, will be given in the proper place.

Of the Construction of Words.

To those skilled in the construction of language, it is well known that the rules which have been laid down for the management thereof, by men of skill and learning, are very numerous; but, in this

humble attempt, the author has collected together such only as are of general use, and most worthy of consideration.

The art of *Tir-see-a* coming most properly under the head of *Mutla*, and being the most conspicuous part of a composition, I shall therefore commence with it.

Tir-see-a ترصيع is an Arabic word, signifying, setting jewels in any thing : and, in composition, is when the author, in prose or in verse, divides his sentence into distinct parts, and assigns to each word another corresponding with it in measure and in rhyme. As an example, I shall quote a distich from Ab-dul Wa-sa-e Je-be-lee.

آرايش آفاق شد رخسار بنم آراي تو
آسايش عشاق شد ديدار روح افزاي تو

“Thy cheek, the ornament of the banquet, embellished the universe :
the lovers were comforted by thy soul-enlivening presence.”

Tir-see-a má-ul Tuj-nees التجنيس ترصيع مع. *Tir-see-a*, in itself, is a great beauty ; but when united with *Tuj-nees*, or resemblance in the form of the words, the effect is greatly heightened.. Thus :

من نیاز ارم ارتونازاري
من نیاز ارم ارتونازاري

“I shall not be distressed, if you do not distress me :
I shall be wishful, if you are sportive.”

Tuj-nees تجنیس literally signifies similarity, and, in rhetoric, is when the author uses two or more words resembling each other in writing or in speech, but having different significations: and of these there are seven kinds: 1. *Tuj-nee-se tám*; 2. *Tuj-nee-se ná-kus*; 3. *Tuj-nee-se zá-yed*; 4. *Tuj-nee-se mo-ruck-kub*; 5. *Tuj-nee-se mo-kur-rur*; 6. *Tuj-nee-se mo-tur-ruf*; 7. *Tuj-nee-se-khut*.

1. *Tuj-nee-se tám* تجنیس تام is when two words are the same in sound and in form, but have different significations, without any variation in the vowel points.

اگر رویی ترانسبت بشکل کردم غلط کردم
و گرمویی ترا مشک خطا گفتم خطا گفتم

“ If I compared your cheek to the rose, I committed a mistake: and if I called your hair Musk of Tartary, I uttered an impropriety.”

2. *Tuj-nee-se ná-kus* تجنیس ناقص is when the different significations depend solely upon the vowel points.

دوشینه که برد برد وشم بود
زانو چو عروس نو در آغوشم بود
پوشیدنیم نبود غیر از چشم
چیزیکه بزیر سر نهیم گوشم بود

“ Last night, when the sheet of frigidity was upon my back; my knees, like those of a new bride, were drawn up to my ears. I had no covering excepting for mine eyes: the only things which I could place under my head, were my ears.”

The foregoing example is used for the sake of the first hemistich, wherein *Boord* ^{بُرد} signifies a sheet, and *Bird* ^{بُرد} is frigidity.

3. *Tuj-nee-se zá-yed* ^{تجنیس زاید} is when two words occur together, one of which has a letter more than the other, as *یار* and *خانه* and *خان* — *کنار* and *کار* — *دیار*.

4. *Tuj-nee-se mo-ruk-kub* ^{تجنیس مرکب} is when two words of the same form occur together, one in its simple primitive state, and the other as a compound. Examples: *Tá-bun-deh* ^{تابنده}, or *as long as the servant*, and *Ta-bin-deh* ^{تابنده}, or *shining*; *نیازارد* *Ne-yá-za-rud*, or *hurt him not*, and *نیازارد* *Ne-yaz-a-rud*, or *he will supplicate*; *ترسایی* *Tir-sá-ee*, or *an infidel*, and *بی ترسایی* *Bey-tirs-á-ee*, or *come without fear*; *لب ترسایی* *Lub-e tir-sa-ee*, or *wipe the moist lip*.

5. *Tuj-nee-se mo-kur-rur* ^{تجنیس مکرر} is when, at the close of a period or verse, two words of the same form occur immediately one after the other.

اشکر چه هست شکلت را چومن هزار هزار

“ Although you have given others, as well as myself, a thousand thousand (or a thousand nightingales).”

In such case, it is allowable to prefix an additional letter to either of the words; for example, *کنار* and *تار* — *مکار* and *کار*.

It may happen, that, for the sake of the measure, an extraneous word or letter is introduced. Thus :

افتاد مرا بادل مکار تو کار

“ It so happened that I had a concern with your deceitful heart.”

6. *Tuj-nee-se mo-tur-ruf* تجنیس مطرف is when two words are used, differing only in the final letter, such as شرار and شراب — افات and افاق.

7. *Tuj-nee-se khut* تجنیس خط is when the linear forms of words are the same, the different significations depending upon either the diacritical or the vowel points, or on both, as مسکین *Miskeen*, or poor, and مشکین *Mooshkeen*, or musky, نخل *Pārsimony*, نخل a date tree, نحل a bee.

Ish-te-kak اشتقاق literally signifies to split, and, in the language of Rhetoricians, is when words are brought together whose letters approximate in sound ; and it is desirable that they should be derived from the same primitive. Some of the most elegant Persian writers do not consider this as a separate art, but reckon it only a species of *Tujnees*.

گر ذره ز مهر قبولت بهمن رسد
در ثروت از ثری به ثریا برد مرا

“ If an atom of the sun of your approbation is imparted unto me, its riches will elevate me from the earth to the pleiades.”

Suj-á سجع literally signifies the cooing of doves, and is used technically, in three ways. 1. *Suj-á-e mo-te-wá-zee* سجع متوازي when at the end of two periods of prose, or at the close of two hemistichs in verse, there are used two words agreeing in measure, in rhyme, and in the final letter, and the number of letters in each being equal.

گلشن امروز عجب تازه بهاري دارد
بلبل وکل بچهن قول و قراري دارد

“ The flower garden to-day hath a wonderful freshness of spring :
the nightingale and the rose form their engagements in the
flower bed.”

Here the words بهاري and براري are *Suj-á* or responsive.

2. *Suj-á mo-tur-ruf* سجع مطرف is when two hemistichs, or in two periods of prose, some words correspond with others in the final letter, but differ in measure, as well as in the number of the letters, such as اطوار and وقار — خال and خيال.

3. *Suj-á mo-wá-ze-neh* سجع موازنه is when, throughout two hemistichs, words are used that correspond in measure, but differ in the final letters.

رَشَكْ نَظْمِ مَن خُورْد حَسَانِ ثَابِت رَاجِشْكَر
دَسْتِ نَثْرِ مَن زَنَدِ سَحْبَانِ وَايِلْ رَا قَفَا

“The envy of my verses devours the liver of Hussan Sabit: the arm of my prose smiteth the neck of Seh-ban-é Wa-yel.”*

Muck-loob مقلوب (or anagram) literally signifies inverted, and technically is when a change is made in order of some or of all the words composing a sentence. The most common species are the four following: 1. *Muck-loob-é báz* مقلوب بعض when in a sentence, the order of some of the letters are transposed, thus: رشك transposed into شكر, and جاد انه into جاد انه

2. *Muck-loob-é kool* مقلوب كل, when some words in a sentence are anagrams of one another, thus:

رای تو یار صواب داد تو محض و داد
فتح تو حتف حسود ضیف تو فیض مراد

“† Your wisdom is a meritorious friend, your justice is friendship in extreme; your victory is the death of the envious man, your being host gratifies desire.”

3. *Muck-loob-e Mo-je-neh* مقلوب مجنح is when, in the same distich or hemistich, words occur at the beginning and at the end, which are anagrams of each other.

* Two rival authors.

† In the translation nothing more can be attempted than giving the sense of the words.

The anagrams are فیض and ضیف—حتف and فتح—یار and رای

رام شد دل بآن بت طرار
لبش افسون گراست وز لغش مار

"The heart is obedient to that deceitful idol; her lips are enchanters, and her locks are snakes."

4. *Muck-loob-e Moos-te-wee* مقلوب مستوي is when a sentence may be read forwards and backwards, with one signification; and that is the most difficult species of anagram.

He gave me rest. — آرام داد مارا

Ujz Rud-dool uj-ze a-luss sud-re رد العجز علي الصدر properly signifies the last, and *Sudr* the first word of a hemistich: but here the sense is not so restricted; this art consisting in using the same word in any two parts of the distich, and which may be done in six ways.

1. When the same word both begins and ends the distich:

شیدا شده ام چرا همی نهی
زنجیر دو زلف بر من شیدا

"Since I am become a madman—why cast you not the chain of those two locks upon me, a madman?"

یگانه زمانه شدستی ولیکن
نشد هیچکس را زمانه یگانه

“ You had been the unique of the age ; but that time hath been no one's friend.”

In this example, the word یگانه signifies “ unique,” and also “ a friend.”

2. When the word used in the middle of the first hemistich, also concludes the distich :

ما را که کند مسلم انجا که
خورشید نهی شود مسلم

“ Who will consider us perfect in that place, where the sun is not (deemed) perfect ?”

یوسف ماست ببا زاز کنون جلوه فروش
زاهد از گوشه خلوت دل خود را بازار

“ Our Joseph, in the market-place of Canaan, displays his worth :

O hermit, bring back your heart to the cell of retirement !”

Here the word بازار signifies “ market-place,” and also “ bring back.”

3. When the words so used are derived from the same verb, but have different inflections :—

بکوشش گشت قدر هر یکی در پیش یار افزون
من مسکین ز بون ترمی شوم هر چند میکوشم

“ By exertion in the presence of his mistress, every one increases

his value; but I, hapless wretch! am worse the more I exert myself."

4. When two words are used that somewhat resemble each other, but are of different derivations and significations :

نارد از خدمت تو بیرون سر
گرچه بشکافیش به نیزه چونار

"He will not quit your service, although you were to split his head with a spear, as you would serve a pomegranate."

5. When the same word concludes both hemistichs :

ای ساربان آهسته ران کارام جانم میرو
آن دل که باخود داشتم بادل ستانم میرو

"O camel-driver, proceed slowly, seeing that the comfort of my life is departing; that heart which I had kept for myself, accompanies the mistress of my affections."

6. When the last hemistich begins and ends with the same word :

نه در دشت سبزی نه در باغ شیخ
ملخ بوستان خورد و مردم ملخ

"Neither was there on the plain any verdure, nor in the garden a branch : the locusts devoured the garden, and the men devoured the locusts."

Ay-nát اعنات is when the author labours to effect a point that is not necessary, the sense being complete without it: For example, when, at the end of a cadence or rhyme, he foists in a letter before the final letter, or before the *Ridf* ردف, which is the quiescent before the last letter of the rhyme. Thus, ق in the words رفم and بقم; whereas رقم might rhyme with علم: However, uniformity is certainly an ornament. This art is called *Il-te-zám wul* التزام ولنوم مالا يلزم.

Example.

اي نكو خواه دولت تو عزيز
اي بد اندیش روزگار تو خوار
هر که ز نهار خواه عهد تو کشت
مسیارش بعالم خونخوار

“He who wisheth you prosperity, is esteemed; he who wisheth you evil, is despised. Whosoever seeketh refuge in your time, deliver him not up to the blood-thirsty world.”

In this example, if the rhyme to خوار had been نار, it would also have been correct.

Lu-zoom لزوم is when the Poet imposes any task upon himself, such as when Syfee of Nishapoor resolved to introduce the words سنگ and سیم into every hemistich of a *Ká-see-deh*, of which the following lines are a specimen:

اي نكار سنگ دل وي لعبت سپين عذار
مهر نو اندر دلم چون سيم در سنگ استوار

“O flinty-hearted mistress, a puppet with silver cheeks; my affection for you is fast fixed in my heart, like silver in the ore.”

Another Example from Catebi.

مرا غمی است شتر بارها به حجره تن
شتر دلی نکنم غم گجا و حجره من

“I have camel-loads of cares in the chamber of my body: I am not camel-hearted; where then will care find a place in my body?”

Tuz-meen ul-mooz-de-wuj تضمین المزدوج is when the author, in verse or in prose, after forming the cadence and the rhyme, introduces two or more words which are termed *Mooz-de-wuj*, corresponding in final letter with the rhyme, thus:

دور از رخ فرخ مه مهر کسل
شد نورو سرور دو راز دیده و دل
رخ زرد و بسینه درد و در جان آتش
من زار چنین یار ز حال غافل

“Separated from the happy countenance of my inconstant mistress, light and gladness were removed from my eyes and heart; the cheek pallid, the breast oppressed with pain, and the soul on fire. I am in this woful plight, whilst she is regardless of my condition.”

Moo-te lu-vun متلون or various, is when the Poet composes

a distich which may be read in two or more measures, by a little variation of the accent, thus:

اي شده در خانه جان منزلت
خانه جان يافته زان منزلت

“ Yes, you have taken up your residence in the mansion of my soul: the mansion of my soul hath obtained dignity thereby.”

This distich may be read in the measure of *مخدوف* *رمل مسدس* and also of *سريع مطوي مكشوف*

There is another species of *Moo-te loo-vun*, when, upon some words being rejected, the distich assumes another measure, without injuring the sense. For example, in the two following distichs, the words which are scored may be struck out, when the measure will be changed, but the sense continue the same.

نصرة الدين اي جهان بخشي که از اقبال هست
تيغ عالمکير تو روز ظفر مالک رقاب
برده در نگاه و عکس نور راي رو شنت
پرده صبح سحر خيز است و نور آفتاب

“ Nuss-rut-ed-deen, thou who art the bestower of life, (through your auspices.) Your sword, the conqueror of the world (in the day of victory), is the sovereign of necks. The veil of thy palace and (the reflected splendour of) thy enlightened mind, are the curtain of the (early) dawn, and the light of the sun.”

Zoo-ká-fe-ye-tyn ذوقافیتین is when the Poet places two rhymes close together, thus :

ای از مکارم تو شده در جهان خبر
افکنده از سیاست تو آسمان سپر

“ Yes, the fame of your benevolence is spread throughout the world ; your government disarms the sky.”

And if he uses more than two such rhymes in a distich, it is termed *Zool-ke-wa-fee* ذوالقوافی, thus :

شکر سعد شود طالع و اختر یارت
دارا شودت تابع و پر زر دارت

“ If the star of your nativity is your friend, Darius may obey you, and your house be filled with gold.”

Mo-wush sheh موشح (or the acrostic). This word is derived from *توشیح*, which literally signifies, putting round the neck a collar inlaid with precious stones : but here it means, when the Poet makes such arrangement of his verses, that the initials of each line, being put together, form some word or verse.

ما که میشکوهیم تو حید خدا
باد مقبول جناب کبریا
احمد و اصحاب و آتش رامدام
رحمت حق باد از ما و السلام
کرده شد این نسخه تاریخ و نام
جمله در ابواب منظومه تمام

The initials of the above lines are an acrostic of the Poet's name مبارک; and the numerical value of the letters, forming the title of the book, give the date when it was written, viz. A. H. 1053, or A. D. 1643. It is impossible to render the lines into English in the form of an acrostic; but the following is a literal translation:

“ I declare the Unity of God; may it be acceptable at the Divine threshold! Ahmed and his companions and family for ever! May the mercy of God, I pray, be upon them, and peace! The title of this book expresses also the date when it was written.”

Mo-suj-ja مسجع is when the Poet divides a distich into four equal parts, and, after preserving the same rhyme for three of them, makes the fourth in the rhyme which is the burden of the poem.

من ما نده ام مهجور از دلخسته و رنجور ازو
 گویی که نیشی دوز ازو در استخوانم میرود
 باز آئی و در چشم نشین ای دلستان نازنین
 کاشوب و فریاد از زمین تا آسمانم میرود

“ Smitten with heart-felt woe, I have remained separated from her; you might say, in her absence a sting invades my bones. Return, and set yourself in my eyes, O charming ravisher of my heart! for my lamentations and cries reach from earth to heaven.”

Huzf (حذف) is when the Author labours to prevent the intro-

duction of some particular letter or letters, like Sulmán, who has composed an elegy, throughout which the letter Alif never occurs.

The two most ingenious kinds of *Huzf* are *Ta-teel* تعطيل and *Mun-koot* منقوط. The first is when the Author rejects all letters that have diacritical points. The book intitled *Se-wa-ta-ul il-ham* سواطع الالهام, a commentary on the Koran by Sheikh Fizee, the brother of Abulfázel, is written in conformity to this rule, from beginning to end, without a single letter that has a diacritical point. On the contrary, *Munkoot* is a composition, in which all the letters have diacritical points. The last kind is more difficult than the other. Ameer Khusro, in the *Ai-jaz Khusro-wee*, (اعجاز خسروي), has several excellent letters written in both these ways.

Mo-rud-duf (مردف) is when the Poet composes in the *Redeef* form. *Re-deef* ردیف is the reiteration of one or several words after the rhyme is complete. The *Morud-duf* form is very usual in Persian poetry, but has never been used by any good Arabian Poet. The following example is from Jami :

دو چشم یار که مستند و ناتوان هر دو
شدند آفت عقل و بلاي جان هر دو
میان ما و تو جز جان و تن حجاب نبود
بیا که هجر تو برداشت از میان هر دو

“The two eyes of my mistress, which are wanton and languishing,
‘both of them ;’ overpower wisdom, and destroy life, ‘both
of them.’ Between you and I, excepting soul and body, there

is no partition. Come, since your absence hath severed soul and body, 'both of them—' "

Some, instead of *Re-deef*, call it *Há-jib* حاجب, and *Morud-duf* verse they term *Meh-joob* محجوب. But, according to some, *Hajib* is the word immediately preceding the rhyme of a distich, as in the following verses the word *داري* precedes the rhymes *تخت* and *بخت* and *لخت* and *سخت*

اي شاه زمين بر آسبان داري تخت
سست است عدوتاتو گمان داري سخت
حمله سبك آري و گران داري لخت
پيري تو بد انش و جوان داري بخت

" O king of the earth! your throne is seated in heaven: weak is your enemy, since you have a strong bow: you make a slight attack, and commit great havock: you are old in wisdom, whilst your fortune enjoys the vigour of youth."

Re-deef ردیف in the common acceptation of the word, is a person riding behind another on the same horse.

Te-rá-fuc ترافق are verses composed in such a manner that any two hemistichs thereof may be taken indifferently, and yet form a complete distich, without the Poem suffering injury either in signification, in rhyme, or in measure.

از زلف برون کنی اشکرتاب شوم
 بر لب ننهی اشکرمی ناب شوم
 در چشم نیاوری اشک خواب شوم
 از دست فرو ریزی اشک آب شوم

“ Reject me from your locks, if I be a ringlet ; suffer me not to touch your lips, if I be pure wine ; bring me not to your eyes, if I be sleep ; pour me from your hands, if I be water.”

Mo-sum-mut مسقط is when the Poet composes some hemistichs of the same measure and rhyme, and closes the last hemistich with the prevailing rhyme of the Poem.

Examples of Triplets.

عا شقیم و شعار ما اینست
 اینچنینیم و کار ما اینست
 شرف روزگار ما اینست

“ I am a lover, and this is my custom ; I am of such sort, and my occupation is this ; the boast of my time is this.”

سالها شد که زار و محزونیم
 بارخ زرد و اشک کلکونیم
 که خزان و بهار ما اینست

“ For years past, I have been afflicted and distressed with pallid cheeks and rose-coloured tears ; for such is my autumn and my spring.”

هر دم از دوری رخ ماهی
میکشم از دل حزین آهی
شبع شبهای تار ما اینست

“ Every moment that I am absent from the cheek of my mistress, I utter a sigh from my afflicted heart : this is the candle of my dark night.”

آنکه چون روی او گلی نشکفت
حیرتی را چو دید خندان گفت
عاشق خاکسار ما اینست

“ Her, whose cheek the bloom of the rose cannot equal ; when she beheld Hi-ruttee, said, laughingly, This is my humble lover.”

Example of Tretrasticks.

زامدن نو بهار باغ چو بت خانه شد
گشت رخ گل چو شمع باد چو پروانه شد
پیشه بلبل کنون گفتن افسانه شد
گل ز خوشی پاره کرد برتن خود پیرهن

“ From the arrival of spring, the garden resembles an idol temple ; the cheek of the rose represents the candle ; and the wind may be compared to the moth ; the business of the nightingale is now to relate tales ; the rose bursts the vestments of its body through joy.”

Example of Pentasticks.

در عشق تو ای صنم چنانم
 گز هستی خویش در گمانم
 هر چند که زار و نا توانم
 گر دست دهد هزار جانم
 در پای مبارکت فشانم

“ Such is my affection for thee, idol of my soul ! that I even doubt my own existence : however I may be distressed and weak, if you bestow your hand, I possess a thousand lives, which I would devote at your happy feet.”

Example of Hexasticks.

ای عشق تو با جان من از مبداء فطرت
 وصل تو صفای دل و هجر تو کدورت
 صورت نتوان بست که از خامه قدرت
 پیدا شده باشد چو رخ خوب تو صورت
 نی کسوت ادراک تو بر قامت فکرت
 نی دامن او صاف تو در دست فصاحت

“ Yes, the affection which I have for you in my soul, was formed from the first interview. Your presence purifies the heart, and your absence disturbs it. The imagination cannot conceive how the pen of fate could create a countenance so beautiful as thine : imagination cannot conceive your perfections ; neither can eloquence reach the skirt of your excellencies.”

Another of Hexasticks.

بیرون ز وصال تو دلیم را طلبی نیست
 جز یاد تو در خاطر غمگین طربی نیست
 در کشور خربی چو تو یاقوت لبی نیست
 تاریکتر از روز فراق تو شبی نیست
 فریاد من سوخته دل بی سببی نیست
 دود از سر آتش رود و خون ز جراحت

“ Besides the desire of your compauy, my heart hath no wish :
 besides the contemplation of yourself, my sorrowful heart hath
 no enjoyment. In the region of beauty, there are no ruby
 lips to be compared to thine. No night is darker than the day
 when you are absent. The complaint of my burning heart
 is not without cause : smoke issues from flame, and blood
 from a wound.”

Mos-ta-zád مستزاد is when a line of Prose is introduced after a
 hemistich or a distich, the sense of which prose line must be con-
 nected with the poetry, but the verse must be so constructed as to
 be complete without it:

فارغ ز شراب صاف گلرنگ مباح
 چون درد کشان
 بی باده و مطرب خوش آهنگ مباح
 در دیر مغان

چون لاله قدح شیر و چو گل خندان شو
 در گلشن دهر
 یعنی که پسان غنچه دلتنگ مباش
 در باغ جهان

“ Quit not the pure and rosy wine,

Like dreg-drinkers :

Be not without wine and melodious minstrels,

In the house of the vintners :

Take the cup resembling the tulip, and smile thou like the rose,

In the garden of time ;

That is, let not your heart be contracted like a rose-bud,

In the garden of the world.”

Another Example.

رفتم بطیب و گفتمش بیمارم
 از اول شب تا ببحر بیدارم
 در مانم چیست

نبضم چو طبیب دید گفتم از سر لطف
 جز عشق ندارم مرضی پندارم
 محبوب تو کیست

“ I went to the physician, and said to him, I am sick,

I lie awake from night until morning ;

What is my remedy ?

When the physician felt my pulse, he kindly said,
I think you have no disorder but love ;

Who is your mistress ?”

Another Example.

رفتم بر یار و گفتمش دلد ارم
داغی زغم عشق تو بر دل دارم
در من نگر یست

گفتا تو کدام درد مندی چه کسی
صد عاشق چون تو در سلا سل دارم
گو نام تو چیست

“ I went to my beloved, and said to her, O my heart !
I carry in my breast a wound caused by the grief of love.
She stared at me.

She asked, who and what art thou, who thus complain ?
I hold a hundred such lovers in my chains.
Say what is your name ?”

Ukhs عکس (Inversion) is when the same words which commence a sentence are reversed to conclude it. This form is also called *Tub-deel* تبدیل or interchange.

در چهره تو دیدم لطفی که می شنیدم
لطفی که می شنیدم در چهره تو دیدم

“ In your countenance I beheld that beauty of which I had heard.
That beauty of which I had heard, in your countenance I beheld.”

Amongst the variety of *Ukhs*, is when the same words are read both backwards and forwards, in the manner of the anagram, excepting that there letters, and here whole words, are transposed.

درمي داري و داري گرمي
گرمي داري و داري درمي

“ You possess money, and you possess liberality : liberality you possess, and money you possess.”

با حسان تويي حاتم برفعت تويي كسري
بفرمان تويي آصف به برهان تويي عيسي

“ In liberality you are Hatem, in dignity you are Cæsar ; in command you are Asof, in argument you are Jesus.”

Reversed.

عيسي تويي به برهان آصف تويي بفرمان
كسري تويي برفعت حاتم تويي با حسان

“ You are Jesus in argument, you are Asof in command ; you are Cæsar in dignity, you are Hatem in liberality.”

Mo-kur-ur مکرر, or reiteration, is when a word is repeated in the same distich as hemistich.

روي تو صفحه صفحه و هر صفحه اقبال
 موي تو حلقه حلقه و هر حلقه زو طناب
 زان صفحه صفحه صفحه كل شد ورق ورق
 زان حلقه حلقه حلقه سنبل به پيچ و تاب

"Your cheeks resemble two leaves, and each leaf is the sun. Your hair hangs in ringlets, and each ringlet is a cord (*to bind your lovers*). From envy of those leaves, the leaves of the rose are expanded. From envy of those ringlets, the spike-nard becomes twisted."

Ruk-ta رقتا is the name of a species of sheep of a grey colour; and this term is used by Rhetoricians, for a species of composition wherein the letters are with and without diacritical points alternately.

خدنگ غمزه شوخ مغ صنوبر قد
 زکند شست هنر خسته جان مير جليل

Khy-fá خيفا is a horse, one of whose eyes is black, and the other blue; and this term is applied to a composition wherein the words are with and without diacritical points alternately.

علم بينش دهد بين دلرا
 روح جنبش دهد بين گلرا

Tus-gheer تصغير is the letter ك added at the end of a word when it is called *Kaf-tusgheer* كاف تصغير or the diminutive *Kaf*.

Sometimes it is used to express kindness and affection ; but generally to denote contempt, as in the following lines :

بتکي پيالہ برکف رخکش زیادہ شلثون
دلکم ربودہ یکدم بد و لعلک پر افسون

“ A little idol with a glass in her hand, her little cheeks tinged with rosy wine. My little heart was captivated in an instant, by two little rubies full of enchantment.”

Mo-kutta مقطع, or disjoined, is when the Author uses words composed of letters written separately, without any joinings :

دارم آہ زار در دوری یار
ذوق دل زان روی دارم ارزو

The sense of which is,

“ I utter many sighs in her absence ; my heart being entirely bent upon beholding that face.”

Moo-sul موصل, or joined, is the reverse of *Mokutta*, all the letters being joined together.

گر تو جانان خریف ماباشی
هیچ غم نیست غیر قلا شی

“ If thou, my beloved, art my friend, there is nothing to dread but poverty.”

Tir-je-á ترجیع, or involving, is the name given to a species of poem formed of distinct parts, each part consisting of an equal number of distichs, never less than five, nor more than eleven. The rhyme of each stanza is different, each has a distinct *mutla*; and at the end of each stanza is an extraneous distich, connected in sense with the stanza, although the stanza is complete in itself. When the same extraneous distich is added to every stanza, it is called *Tir-je-á-bund* (ترجیع بند); but if these final distichs are various, they are called *Tir-keeb-bund* (ترکیب بند).

Tir-jee-a-bund, from Hafiz.

ای سرو سمنبر گل اندام	از عارض تو خجل مه تام
بازای که هجر جانگدازت	برن از دل من قرار و آرام
ماییم و غم فراق و جانی	تا خود بکجا رسد سرانجام
جز محنت و درد کوی بیانیست	دور از تو نصیب مازایام
حالی چو نمیشود مهیا	کام دلم از تو ای دلارام
آن به که ز صبر رخ نتابم	
باشد که مراد دل بیابم	

در سختی عشق گر بهیرم	من دل زغم تو بر نگیرم
پیوسته گمان ابروانت	از غمزه همی زنند تیرم
نتوان بقلم نوشت شوقم	گر تیر فلک شود دبیرم
پیر غم عشقم ارچه طغلم	طفل ره عشقم ارچه پیرم
چون کرد زمانه ستمکار	دور از توبه بند غم اسپرم
آن به که ز صبر رخ نتابم	
باشد که مراد دل بیابم	

" O silver-bosomed cypress, a form delicate as the rose, the beauty of whose charms surpasseth the moon in her brightest splendor ! return, for your absence melts my soul, and deprives my heart of ease and rest. Here are my body and my soul lamenting your absence : under such circumstances, how is it possible for me to exist ? You would say, that, excepting grief and pain, destiny had bereft me of every thing in your absence. Seeing that I cannot now obtain the desire of my heart from you, the comfort of my life,

" It is best not to turn away my face from patience ; perhaps I may yet obtain my heart's desire."

" Were I sure of dying under the pangs of love ; nevertheless, my heart should not cease to grieve for you. Thy eyebrow, like a bow, smiteth incessantly with the arrows of amorus glances. The pen could not describe my longing desire, even although Mercury were to be my secretary. I am old in the sufferings of love, although but an infant ; an infant in the paths of love, yet old in years. Seeing that, during your absence, tyrannic fortune holds me in the fetters of sorrow,

" It is best not to turn away my face from patience ; perhaps I may yet obtain my heart's desire."

Mo-lum-ma ملامع is when the Poet composes his hemistichs or

distichs in Persian and Arabic alternately, and which is allowable as far as ten distichs in each language.

احن شو قالی دیار لقیب فیها جمال سلما
که میرساند از آن نواحی نوید لطغش بجانب ما

“ I weep after the city where I had an interview with the beautiful Selima: who will bring me from that country the glad tidings of her kindness towards me ?”

Mo-se-huf مصحف is when words are used, which, upon the changing the diacritical or the vowel-points, have meanings diametrically opposite. Thus the lines:

مادرت را هزار بوسه زدم
بدرت خود نبود الا من

may be read thus:

“ I gave you a thousand kisses; there was no one at your door excepting myself.”

Or thus:

“ I gave your mother a thousand kisses; you had no father but myself.”

T'e-zul-zool تنزل is when there is a word, of which, upon changing the vowel-point of one letter only, the sense is altered entirely.

Thus:

روز و شب خواهم همین از کرد ثار
تا سرت باشد همیشه تاجدار

“ Day and night I am incessantly imploring God, that your head may ever be crowned.”

If the letter ج in تاجدار is made quiescent, *táj-dár*, it signifies “ crowned ;” but when it is accented, *tá-je-dar*, it means, “ to, or upon the wall.”

Tuz-meen تضمین is when the Poet applies to his purpose some lines from another author ; but in case the author so quoted be not well known, it is incumbent on him to mention the name, in order to obviate the imputation of plagiarism.

Tá-reekh تاریخ (or date) is when, upon the occurrence of any remarkable event, a word or a verse is made up of letters forming the date thereof in the Hijera style. The beauty of this species of composition consists in the words of the date being also applicable to the circumstances of the event. Thus, when Sumbha, the Mah-ratta chief, with his wife and children were taken prisoners by the troops of Aurungzeeb, somebody expressed the date thereof in the following hemistich :

بازن و فرزند سنبها شد اسیر

“ Sumbha was made prisoner with his wife and children, or—

A. H. 1104.”

Of Style and Sentiment.

Bud-e-ea má-no-wee بدایع معنوي or style and sentiment, on which the beauty of composition depends.

Ey-ham ایهام (or enigma), and which is also called *Tew-re-yut* تورية according to the Arabian rhetoricians, is when a sentence or a word is used with a doubtful meaning, so that the hearer may mistake the intention of the speaker; as in the following lines of Sady :

سعدی هزار جامه زد دستت قبا کند
یک مهر بانی از تو بسالی نیافته

Mehr-bá-nee is the name of a kind of garment, and also signifies kindness; so that this distich may be taken in two senses :

“ On your account Sady hath torn a thousand garments; whilst, in the course of a year, he hath not obtained of you one kindness, or one garment.”

But the Persian Poets define *Ey-hám* to be using a word having several meanings, all equally applicable to the subject.

Example from Amed.

دل عکس رخ خوب تو در آب روان دید
واله شد و فریاد بر آورد که ماهی

“ My heart saw, in a running stream, the reflection of thy face ;
enraptured, I exclaimed, Is it the moon !

The word *Máhee* has four meanings, equally applicable in this place—1. the moon—2. water—3. a fish—4. what thing ?

It is said, that Ameer Abool-burkát wrote and sent the following distich to Meer Aly Sheir :

خشک شد کشت امید و قحط شد تخم و فا
زاتش غم تا در ابر چشم من یاران نباند

“ The field of hope is parched up ; there is a scarcity of the seed of faithfulness. The fire of grief has totally exhausted the rain, from the clouds of my eyes.”

The diacritical points having been misplaced, or omitted, Meer-Aly Sheir instead of *یا* read *تا*, and objected that the verse had no meaning. When this was told to Abool-burkát, he sent the following verses :

هرچه آید به نزد اهل صواب
بشکبان خطاش خط نکنند
هرچه خوانند نیک فکر کنند
یا بخوانند تا غلط نکنند
نقطها گرفتد بزیر و زیر
عقل را پیر و نقط نکنند

“ Whatever cometh before men of upright intention, they do not mark it with a line as faulty, merely upon conjecture of its being

erroneous : whatever they read, they well consider ; or else they read it not, that they may not be mistaken. Admitting that the dots are misplaced, the sense does not depend upon dots."

Moh-te-me-looz zid-deen محتمل الضدين is when a sentence is introduced in such a manner that it will bear two constructions diametrically opposite to each other ; such as praise, and satire. It is also called *Zoo-je-he-tain* ذوجہتین :

اي خواجه ضيا شود زروي تو طلم
با طلعت تو سور نبايد ما تم

" Indeed, sir, your countenance converteth darkness into light : at your presence, mourning is changed into joy."

Or thus :

" Indeed, sir, light by your presence is turned into darkness : at your presence, joy is turned into sorrow."

There is a story, that a Sunnee and a Shee-ah being in a large company, asked a great personage, whom he esteemed to be the most excellent of mankind, next to the Prophet ? he answered,

من بنته في بيته

" That person whose daughter is in his house."

Which being applied to the daughter of Mohammed, is in favour of Aly ; but, if applied to the daughter of Abubecre, gives the preference to him.

There is also a story of Akeel, that, being displeased with his brother Aly the Khalif, he went over to Moa-wi-yeh, who received him with great kindness and respect : but desired him to curse Aly ; and, as he would not admit of any refusal, Akeel thus addressed the congregation :

ايها الناس اعلموا ان علي ابن ابي طالب اخي وامرني
معاويه ان العنه فلعنت الله عليه

“ O people ! you know that Aly, the son of Aboo-tá-leb, is my brother ; now Moa-wi-yeh hath ordered me to curse him, therefore may the curse of God be upon him !”

So that the curse would apply either to Aly or to Moa-wi-yeh.

Tush-beeh تشبيه (or simile) is to compare the quality of any thing to that of something else :

خشم تو قاهر چو نار و جود تو سایل چو آب
طبع تو صافي چو باد و حلم تو ثابت چو طين

“ Your anger is violent, like fire ; your liberality flows, like water ; your mind is pure, like air ; your clemency is immoveable, like the earth.”

Tuf-seer تفسیر or paraphrase, is when the Author writes first some subject summarily, and then enters into explanation and detail. Of *Tufseer* there are two species, 1. *Je-lee* جلي and 2. *Khe-fee* خفي

1. *Tufseer Jelee*, is when the Poet in an hemistich or distich uses words of doubtful meaning, requiring explanation; and therefore in another hemistich or distich, he explains the sense in repeating the same words :

يا به بندد يا كشايد يا ستاند يادهد
تا جهان بر پاي باشد شاه را اين باد كار
انچه بستاند و لايت وانچه بدهد خواسته
وانچه بندد پاي دشمن وانچه بكشايد حصار

“ Either he will bind, or he will conquer; either he will take, or he will grant. As long as the world shall endure, may the king perform these exploits: take kingdoms, grant desires, bind the feet of his enemies, or conquer fortresses.”

2. *Tufseer Khefee*, is when the Poet at first is concise and obscure, and then becomes diffusive and clear, but without repeating the words of the text in the commentary :

هبي آرنند پيوسته زهر جشن تو پيدا
هبي زايند همواره زهر بزم تو آسان
رطب نخل وعسل نحل و فريشم كرم و مشك آهو
در در يا وزر خارا و شكر نال كو هرگان

“ They produce incessantly for your delight ; they yield constantly without labour, for your banquet ; the palm tree, fresh dates, bees honey, worms silk, deer musk, the sea pearls, the stone gold, the cane sugar, the mines precious stones.”

Tákeed ul mu-deh bé ma-yesh bé hooz zum-mé تاکید البدح is when the Author, celebrating a mistress, or some great personage, after recounting their virtues in general, and wishing to add other excellencies, proceeds with such a word that the hearer may suspect he is going to satirize and expose faults ; so that when he expatiates on their additional perfections, it excites surprise :

عدل و انصاف تو شاهها بکمال است و لیک
اینقدر هست که در بذل نداری انصاف

“ Your majesty’s justice and equity are in perfection, excepting that your liberality is so excessive that it hath no bounds.”

Takeed uz zum-mé bé ma-yesh bé kul mu-deh تاکید الذم is the reverse of the foregoing :

ندارد خلق از و در همه نه دینار
ولی دارند از و آزار بسیار

“ Mankind partake not of his riches ; but they are obliged to him for many injuries.”

Hoos-nul tá-leel حسن التعلیل or exaggeration, is when, in

order to extol any excellency, for the sake of a witticism, a comparison is used suitable thereto, but rather far fetched :

آن زلف خوشت که دل پسند افتاده است
از قد چو سروت چو کند افتاده است
گفتم که چرا شکسته سر تا پایست
فرمود که از جای بلند افتاده است

“ That delightful ringlet of thine, which charms the heart, has fallen like a noose from your cypress form. I asked, why is it thus twisted from head to foot ? It answered, because it has fallen from a lofty place.”

So-wál ó jé-wáb سوال و جواب dialogue, called also *mo-rá-já-ut* or return, is when the Poet asks a question, and answers it in the same hemistich, or makes one hemistich or one distich a question, and another the answer :

گفت جانان سویی من بگذر بسر گفتم بچشم
گفت ترک جان کن و در من نگر گفتم بچشم

“ My beloved said, come to me upon your head ; I answered, with my eyes, (i. e. I consent ;) she said, bid adieu to life, I replied, with my eyes.”

گفتم سخت شکسته و شن چون آید
یا آنکه همه چو در مکنون آید
گفتا که ازین دهان تنگی که مراست
تا نشکنش چگونه بیرون آید

“ I asked, Why are your words thus broken, whilst they all come forth like bright pearls? She said, From this little mouth of mine, unless I break them, how can I utter them?”

The dialogue is frequently carried on without saying, I asked, and she replied.

پیام دادم نزدیک آن بت کشمیر
که زیر حلقه زلفت دلم چراست اسیر
جواب داد که دیوانه شد دل توز عشق
بره نیارد دیوانه را مگر زنجیر

“ I sent a message to that Cashmerian idol, Why is my heart held captive under the curl of your ringlets? She answered, Because your heart is distracted with love; and the madman is not suffered to appear abroad without a chain.”

Another Example.

زان مطرب مجلسست زند دست بهم
کز باغ زمانه رم کند طایر غم
نی نی غلطم که دستهای مطرب
از شادی بزم بوسه بگیرند بهم

“ At your banquet that minstrel strikes her hands together, in order that she may drive away the bird of sorrow from the garden of delight. No, no, I am mistaken, for the hands of the minstrel, rejoicing at the feast, are kissing each other.”

Te-já-he-lool a-rif تجاهل العارف is when the speaker is acquainted with a subject, but, pretending ignorance, sets forth that it is thus or thus, and relates other matters of a similar nature :

روزگار آشفته تر یازلف تو یا کار من
ذره کبوتر یا دهانت یا دل افکار من

“ Which is most disordered, your ringlets or my mind ? Which is smallest, your mouth or my afflicted heart ? ”

Another Example from Jami.

عارض است این یا قبر یالا له حمر است این
یا شعاع شمس یا آئینه دلها است این
چشم تو جادو است یا آهو است یا صیاد خلق
یا دو بادام سیه یا نرگس شهلا است این
قامت است این یا الف یا سرو یا نخل مراد
یا مگر گلدسته باغ جنان آر است این
زلف یا قلاب یا زنجیر یا مشک ختن
سنبل تر بر سمن یا عنبر سارا است این
یارب این طاق است یا محراب یا قوس قزح
یا هلال عید یا ابروی ماه ماست این
حقه لعل است یا سر چشمه آب حیات
یا دهن یا میم یا طوطی شکر خاست این
یارب این خورشید تابانست یا ماه تمام
یا فرشته یا پری یا شوخ بی پرواست این
کوی تو کعبه است یا خلد برین یا بوستان
یا گلستان ارم یا جنت الها و است این

طوطي شیرین زبان یا قهري باغ جنان
 بلبل بي خانہان یا جامي شیدا است این

“ This is a face, or the moon, or a beautiful tulip ; or else the beams of the sun, or a mirror of hearts. Your eyes are enchantments, or a deer, or a hunter of mankind ; or else two black almonds, or two beautiful narcissuses. This is a human form, or an *alif*, or a cypress, or the tree of desire ; or perhaps a nosegay, an ornament of the garden of Eden. It is a ringlet, or a hook, or a chain, or else musk of Tartary ; fresh spikenard bent upon a lily, or ambergris of Sana. Wonderful ! it is an arch, or an altar, or the rainbow ; or the festival new moon, or the eyebrow of my mistress. It is a casket of rubies, or the source of the fountain of immortality ; it is either a mouth, or a *meem*, or a sugar-pecking parrot. Astonishment ! this is either the glorious sun, or the full moon ; or an angel, or a fairy, or else it is my blithsome mistress. The street where thou dwellest is Caaba, or Paradise, or Eden, or the bower of Irem, or the mansions of the Blessed ; whilst Jami may be compared to a sweet-tongued parrot, or a dove of the garden of Paradise, or a wandering nightingale.”

Mo-bá-lé-géh مبالغه or hyperbole, is when the author exceeds the bounds of probability. Of this there are three species.

1. *Tub-leegh* تبليغ when the thing is possible both to reason and experience :

بینم چو با رقیبت روزی نشسته تنها
از فکر آن نیاید خوابم بدیده شبها

“Should I behold you but one day in private with my rival,
such a sight would deprive my eyes of rest for many nights.”

2. *Igh-rák* اغراق when the thing is possible, but not 'probable :

در روز هجر هرچند بیکد دهی شرابم
دور از تو شب نیاید اصلا بدیده خوابم

“In the day that you are absent, should they drench me ever so
much with wine, being distant from you, sleep would not
visit my eyes for an instant.”

3. *Ghoo-loo* غلو when the assertion is absolutely impossible :

بعزم گردشش آن گرم رفتار
بگردد گرد گردون همچو پرگار
هوانا کرده راهش التیا می
که یابد دوره او انتظا می

“When that swift courser undertakes his journey, he revolves round
the sphere like a pair of compasses ; and so rapid is his way,
that the air cannot unite again before he has completed his
circuit.”

Luff-ó-nusher لف و نشر in Arabic signifying twisting and un-
folding, is when some properties are described, and then others in-
troduced ; but it is left to the discernment of the hearer to connect
them properly together.

Example from the Shahnameh.

بروز نبرد آن یل ار جمند
 بشیشیر و خنجر بگز و کبند
 برید و درید و شکست و به بست
 یلان را سر و سینه و پا و دست

“ In the day of battle, that noble warrior, with sword, dagger, club, and noose ; cut, tore, broke, and bound that hero's head, breast, feet, and hands.”

Another Example, where no Arrangement is observed.

در باغ شد از قد و رخ و زلف تو یاب
 گلبرگ تری سر و سہی سنبل سیراب

“ In comparison with your stature, your cheeks and your ringlets, there cannot be found in the garden, either fresh rose leaves, or a straight cypress, or fresh spikenard.”

Muz-hé bé-ké-lá mee مذهب کلامی is when the Poet brings proof of his assertion :

آن باد یه که منزل جانان است
 نزد دل من به از بسیی بستان است
 زیرا که بود مراد جانم آنجا
 هرجا که بود مراد بہتران است

“ That wilderness, wherein is situated the dwelling of my mistress, in my estimation, is preferable to a garden ; because there is

the wish of my heart, and that place is most desirable on which the affections are fixed."

Cowl-bá mu-jeb قول با موجب is when there occur in conversation, words which the hearer comprehends differently from the intention of the speaker, and which words will bear a double interpretation :

رقيب گفتم كه افتاده ام مرا بردار
دعاش كردم و گفتم خدات بردارد

"My rival said, I have fallen, lift me up ; I blessed him, and said, May God lift you up (or take you to himself!)"

Sy-ák-ool-á-dád سباق الاعداد is when the Author uses several subjects, each of which has a distinct signification, but to which one property will apply generally, as in the last hemistich of the following distich of Ameer Khusro :

مطربا سوي چمن وقت گل آهنگ تو کو
صوت تو نغمه تو بربط تو چنگ تو کو

* Oh minstrel ! where are your exertions in the garden, during the season of the rose ? Where are your notes, your song, your harp, and your lute ?"

Tun-seek us-se-fát تنسيق الصفات is when he uses contrary properties, as they occur, without any order or regularity :

کان هنر مکان ادب معدن کرم
بحر حیا جهان سخا مرکز و قار

“ The mine of art, the seat of order, the mine of munificence; the sea of modesty, the world of liberality, the centre of dignity.”

Ir-sál ul me-sul المثل ارسال is when the Poet introduces one example into each distich :

و صل هر چند میسر دلم اندر طلب است
کوزه هر چند پر آبست ولی خشک لب است

“ Notwithstanding so many interviews, my heart is still desirous of more ; as the flagon, however full it may be of water, has nevertheless dry lips.”

Ir-sál ul me-se-layn المثلین ارسال is when the Poet introduces two similes into every distich :

نصیحت همه عالم چو باد در قفس است
بشکوش مردم نادان چو آب در غربال

“ Advice from all the world, is like wind in a cage. In the ear of the ignorant, it is like water in a sieve.”

Te-dá-rook تدارک is when the Poet commences with words that the hearer imagines to be satirical ; but when he listens to the remainder of the sentence, he perceives the whole to be praise :

مدح تو بشکفتند و نخواهم که بشکوفند
زان روی که مدح تو زاندازه برون است

“ They speak in your praise ; but I do not wish them to speak, because your praise is beyond measure.”

Ta-uj-joob تعجب is when the Poet introduces or expresses himself with amazement :

نیستی دیوانه براتش چرا غلطی همی
نیستی پروانه شکر شمع چون جولان کنی

“ You are not a madman, why will you roll upon fire ? You are not a moth, why do you flutter round the candle ?”

جمع و تفریق و تقسیم *Jum-má ó tuf-reek ó tuk-seem*

1. *Jum-ma* is when the Poet brings together several subjects, having one general property :

فقر و کنج و خمول راحت دان
شهرت و مال و جاه آفت دان

“ Know that poverty, retirement, and obscurity, are comforts; whilst fame, riches, and dignities, are to be considered as misfortunes.”

2. *Tuf-reek* when the Poet separates two subjects which explain one another, although there is no connection between them.

Example from Hafez.

دست ترا بابر که آرد شبیه گرد
کین بدره بدره بارد و آن قطره قطره

“ Who can compare your head to the clouds, since this showers
bags of money, whilst the other gives only drop by drop ?”

Tuk-seem is when the Poet, in a hemistich or distich, recites
several particulars; and afterwards, in another hemistich or distich,
introduces some others in connection with them, and assigns each
to each regularly :

راضيم از عشق و می زانکه نیند آشنا
آن بدل بوالهوس و این بلب پارسا

“ I am pleased with love and wine, because they are not friends :
neither love with the libidinous, nor wine with the lips of the
pious man.”

Jummá má tuf-reek جمع مع تغریق is when the Author unites
several particulars in one comparison, and then separates them with
contrary epithets :

جاي خصيت چو جاي تست رفيع
آن تو تخت و آن دشمن دار

“ The station of your enemy is as exalted as yours : yours is a
throne, and his is a gibbet.”

Jummá má tuk-seem جمع مع التقسيم is when the Poet, in a
hemistich or a distich, first uses words collectively, and again se-
parately in another hemistich or distich :

غم دو چیز مرا دو چیز سپرد
دیده را آب و سینده را زنگار

“ To two things that belonged to me, sorrow gave me two other things ; water to my eyes, and exceeding pain to my breast.”

And it may happen that he first uses them separately, and then collectively, as in the following verses:

با دوستان بدی تو و بادشهبان نکو
این خوی تست وه چکند کس بخوی تو

“ You are bad to your friends, and good to your enemies : this is your nature, and who can change nature ?”

Jum-má má tuf-reek ó tuk-seem جمع مع تفریق و تقسیم is when the Author first uses several things collectively, in one signification, and then discriminates them :

همچو چشم تو نگر است لبش
این باب آن بلو لوی شهوار
آب این تیره آب آن روشن
این که گریه آن که گفتار

“ Her lips abound, like my eyes ; these with tears, and those with royal pearls : but the water of these is turbid, and the water of those is bright ; mine are exhibited in weeping, her's in speech.”

Hoosn te-lub حسن طلب is when the Speaker wants to say

something in praise of the person, so as to give him satisfaction, without trespassing the bounds of decorum :

خسروا باز مانه در جنشم
که بهم میگذارد هموار
چه بود شرکف تو بردارد
ز میان من و زمانه غبار

“ O king ! I am at variance with the world, because I am always living uncomfortably. How easy would it be for thy hand to remove the strife that is between us ! ”

Mud-hé-mo-wuj-jeh استنباع مدح موجه called also *Is-tem-bá* is when the Poet exalts the character of his patron, by alluding to other virtues besides what are directly set forth, and thereby bestowing double praise :

آن کند کوشش تو بر اعدا
که کند بخشش تو بر دینار

“ Your gallant actions have the same effect upon your enemies, as your munificence hath upon money.”

It-té-rád اطراد is praising any one along with his ancestors, in genealogical order :

Example from Abool Féráj Roomee.

ترتیب ملک و قاعده^۶ دین و رسم داد
عبد الحمید احمد عبد الصمد نهاد

“ He governed the kingdom, regulated the empire, and distributed justice ; Abdool Mujeed, the son of Ahmed, the son of Adbusse-mud.”

Ké-lá-mé-já-má کلام جامع is when the Poet treats on morality, philosophy, or worldly delights :

نصیحتی کنیت یاد شیر و در عهد آر
 که این حدیث از پیر طریقتم یاد است
 مجو درستی عهد از جهان سست نهاد
 که این عجزه عروس هزار داماد است
 هرگز نبود دمی حضور و طربم
 هر لحظه شود زیاده رنج و تعبم
 هر دم الهی دگر رسد بی سببم
 القصه من از طالع خود در عجبم

“ I give a piece of advice, remember and act accordingly ; since it is a saying which I recollect to have heard from a man of piety, Look not for the exact performance of an engagement, from a world whose principles are relaxed ; for this widow hath been the bride of a thousand husbands. I have never enjoyed a moment of pleasure and satisfaction ; every instant being an increase of sorrow and distress. In short, I am astonished at my own destiny.”

Ul-huj-lo-yu-rá-do-bé-hil-jud-deh الهزل براد به الجد is when what seems to be only a stroke of humour, is really truth :

مردم مشهد بسي نوشند مي گفتا كسي
گفتش آن هست مي وقي خورند ايشان بسي

“ The people of Meshed drink a great deal of wine, said a certain person. I answered him, in truth that is wine ; but they also drink a great deal of what has been cast up by others.”

This distich, although given as a joke, yet contains a philosophical remark ; because the people of Meshed drink a great deal of *قي* which is honey, or the vomit of bees.

There is a story, that an old woman came to Mohammed, and besought him to pray to God to admit her into paradise. He told her, that old women did not enter there ; upon which she departed in tears and lamentation. But at length the Prophet ordered one of his companions to tell her, that no old women enter paradise, because God hath promised to restore them to youth, before he removes them to the mansions of bliss.

T'ál-meeh تلبيح literally signifies using something savoury ; and is when the Author alludes to some popular story or verse :

Allusion to a Story.

نورچشما بي گل ، ويت به بستان حال من
كشته همچون حالت يعقرب در بيت الحزن

“ O light of my eyes ! when the garden of my condition is deprived

of the rose of thy countenance, my state becomes like Jacob in the house of mourning."

Allusion to Verses.

پیش من حاصل کونین بود چون یک جو
مزرع چرخ چرا بینم و داس مه نو

"In my estimation, the harvest of both worlds would be equivalent to a barley-corn; why should I behold the field of sky, and the sickle, the new moon?"

This alludes to the following Distich of Hafiz:

مزرع سبز فلک دیدم و داس مه نو
یادم از کشته خویش آمد و هشتام درو

"When I survey the field of azure sky, and the sickle, the new moon; I recollect my own field, and the season of harvest."

A-á-trá zool ké-lá-mé kub-bul ul ét mám اعتراض الكلام called also *Hushoo* حشو is when the Poet commences a subject, and, before the distich is concluded, brings in something else, (without which the sense would be complete,) and then proceeds with the original subject. Of this there are three species.

1. *Hosh-oo Khe-be-eh* حشو قبیح when there is introduced a superfluous word, as in the following example:

رای تو همچو شمس منیر است و روشن است
ذات تو همچو کوه حلیم است و برد بار

“ Your understanding, like the sun, is light and bright ; your temper resembles a mountain, in patience and suffering.”

Here *بردبار* after *حليم* and *روشن* after *منير* are tautology.

Hush-oo me-te wasset *حشو مطوسط* is when the words, although superfluous to the sense, do not injure the verse, so that their being there or not is a matter of indifference ; such as *اي آفتاب مرتبه* in the following distich :

در جنب راي روشن تو نور آفتاب
اي آفتاب مرتبه نور يست مستعار

“ By the side of your enlightened mind, (who equal the sun in dignity,) the light of the sun is a borrowed light.”

Hush-oo me-leeh *حشو ملبیح* is when the superfluous words are introduced to embellish the style :

تيغت كه باد سينه خصيت نيام او
در دست تو چو با اسد الله ذوالفقار

“ Your sword, (may the bosom of your enemy be its scabbard!) in your hand, may it resemble Zoolfecar* in the hand of the lion of God (Ali) !”

Here the words *باد سينه* *خصيت نيام او* are superfluous.

* Name of the famous two-edged sword of Ali.

Il-te-fât التفتات literally signifies looking from one side to another ; and, in poetry, means changing the personal pronouns.

Changing from the Second to the Third Person.

جانان زفراق تو دلم پر خون شد
وزیاد رخت سرشک من گلگون شد
القصد بکام دشمنان گشتم دوست
یکبار نه پرسید که حالت چون شد

“ O my beloved ! on account of thy absence, my heart was full of blood ; and, at the remembrance of thy cheek, my tears were red : in short, I was in the condition of her enemies, whilst my friend did not once enquire after me.”

From the Third to the Second Person.

شکر یار طبیب درد من نیست
دردا که امید زیستن نیست
بیمار ترا به تند رستی
چر ناله میان پیرهن نیست

“ If my friend is not my physician, alas there is no hope of life ! your patient came to you in full health, but now his garments contain nothing but a sigh.”

From the First to the Second Person.

پیشتر بر خودم یقینی بود
که دلم هیچ دلستان نبرد

تو ببردې همه يقين مرا
بطريقي كه كس گمان نبرد

"Formerly I was confident, within myself, that no mistress could deprive me of my heart : you bereft me of all my confidence, in such a manner as to leave no doubt with any one."

From the First to the Third Person.

گفتش عيد است آن رخسار و ابرو ماه عيد
گفت آري روشن است اين حال پيش اهل ديد

"I said to her, These cheeks are a festival, and your eyebrow is the festival moon. She replied, Yes, this matter is very clear to those who can see."

From the Second to the First Person.

بي روي تو گر هزار گلزار بود
در چشم عطايي همه چون خار بود
نبود چو غم هجر مرا هيچ غمي
هر چند غم زمانه بسيار بود

"Deprived of your countenance, if there were a thousand flower-beds in the eyes of Atta-y, they would all resemble thorns : I can suffer no grief equal to that occasioned by my separation from you, although I have experienced many worldly sorrows."

From the Second to the First Person.

دلي كه عاشق و صابر بود مگر سنگ است
 ز عشق تا بصبوري هزار فرسنگ است
 چه تربيت شنوم من چه مصلحت بينم
 مرا كه چشم بساقي و شكوش برچنگ است

“ The heart that can contain both love and patience, is not a heart, but a stone ; there are a thousand pharsangs distance between love and patience : what discipline shall I adopt, what advice shall I pursue, my eyes being fixed on the cup-bearer, and my ears attention to the harp ? ”

Is-te-á-reh استعاره literally signifies borrowing, and in Rhetoric is when the Author, instead of the proper sense, borrows another meaning : but it is requisite that the resemblance be striking, and that the change contributes to the embellishment of the composition. The *is-te-á-reh*, or simile, is a species of *mejáz* or metaphor.

Mejáz مجاز The difference between the simile and the metaphor is, that, when the borrowed word is not the governing noun, it is called a metaphor ; such as in the instance of valour, a man is called a lion : and if the borrowed word governs something else in the sentence, it is a simile ; and in this case it is an expletive, because here the governing noun, and the noun governed, are one and the same thing, such as *كل مراد* the flower of hope ; *باغ اميد* the garden of hope ; meaning in fact nothing but hope :

چشم دولت ز سواد قلبت گشته منیر
باغ دانش ز سحاب کرمیت گشته نصیر

“ The eyes of fortune obtained light through the ink of his pen ;
the garden of wisdom was refreshed by the clouds of his mu-
nificence.”

Mo-te-zád متضاد is when the Author uses in a sentence words
of opposite significations ; as hot and cold, long and short, black
and white :

بی روی همچو روزت و بی زلف چون شب
صبحم چو شام نور چون نار است و گل چو خار

“ Without your face, which resembles day, and your ringlets (jetty)
like night, morning appears to me like evening, light seems
fire, and the rose a thorn.”

The following hemistich of Sulman is divided into two opposite
senses :

هشیار درون رفت و برون آمد مست

“ Prudence went in, and Debauchery departed.”

Another Example from the Shulestán of Fut-tá-hee.

برخاست نشاط زود و غم دیر نشست

“ Mirth rose quickly ; Sorrow sat late.”

There is another species of *Mo-te-zád*, where the four elements are brought together.

Example from Abool Fé-ráj Roomee.

بادي كه در آبي به تنم همچو نفوس
ناري كه بسوزي دل خلقان بهوس
آبي كه ببتوزنده توان بودن و بس
خاكي كه به تست باز كشت همه كس

“ Thou art air, that enters my body like breath ; thou art fire, that consumes the hearts of mankind with desire ; thou art water, without which life cannot be sustained ; thou art earth, to which all nature must return.”

Ee-hám-te-zád ايهم تضاد is when two words bear two meanings that are not opposite in one acceptation, although they are so when taken in another sense.

كل بخنديد تا هوا بشكريست

“ The rose laughed (or expanded), from the time that the air wept (or produced rain).”

Mo-rá-a-tun ne-zeer تنظير *te-nà-soob* تناسب called also *te-nà-soob* is when the Author unites things that have affinity, such as the sun and the moon, the rose and the nightingale, bow and arrow, &c.

Another species of *té-na-soob* is when the beginning and the end of a sentence have a relative meaning :

ز هجر و وصل تو در حیرتم چه چاره کنم
نه در برابر چشمی نه غایب از نظری

“ In your absence and in your presence I am distracted, what remedy shall I procure? You are neither before my eyes, nor hidden from my sight.”

Of the nature of *tenásoob* is *ei-há-mee tenásoob* ایهام تناسب which is using a word with two significations, one of which is suitable to the occasion, and the other not :

ای آهوی اناوک افکن مست
یک تیر بود ز آهوان شصت

“ O lascivious fawn, thrower of darts ! one arrow from a fawn is equal to sixty.”

Here the word *shust* is intended to express the number sixty, and not the thumb-stall of an archer.

Hoos-ne mut-lá حسن مطلع is when the Poet exerts himself in the *mutlá* of a *ghuzel* or *káseedeh*, so as to fix the hearer's attention, and excite his curiosity for the catastrophe.

Be-rá-ul-é is-teh-lál براعت استهلال is when the Poem opens with an allusion to the subject; as Jami in the commencement of *Leila Mujnoon* :

ای خاک تو تاج سر بلندان
مجنون تو عقل هو شهندان

مَحْجُوبِ تَرَا نَهَارِ لَيْلِي
مَكْشُوفِ تَرَا سَهَا سَهِيلِي

“ O God ! the dust of thy threshold is the crown of the mighty ; thy foolishness is the understanding of the wise : to those from whom thou art hidden, day is night ; whilst with them to whom thou art revealed, Soha * is as conspicuous as Canopus.”

Hoos-né muk-tá حسن مقطع is when the Poet exerts himself in the concluding verses, and ends with something striking, in order that the reader may leave off with satisfaction, and be induced to excuse any inaccuracies which may have occurred in the course of the poem. In the *ká-see-deh*, the *hoos-ne muk-tá* is generally used in imploring blessing :

تا بود شورنده آب و تا بود سوزنده نار
تا بود پوینده باد و تا بود پاینده طین
باد اقبالِ مدام و باد ایامتِ بکام
باد شکر و نیت موافق باد یزدانت معین

“ As long as water rageth, and as long as fire burneth ; as long as wind moveth, and as long as the earth remaineth firm ; may your good fortune continue, and your reign be happy ! may your stars be propitious, having God for your support !”

* An obscure star in the constellation of the Greater Bear.

PART II.

PROSODY.

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PROSODY.

The word *Sheir* is literally significant of measure and comprehending, and technically signifies a sentence having sense, measure, and rhyme. A sentence, without measure, is not verse; nor is measure without sense. It is not lawful to call either the Koran or the Hadess poetry, although verse accidentally occurs in them.

Since *Sheir* signifies a measured sentence, and every measure requiring a standard for ascertaining its quantity, it follows, that whoever engages in the subject of poetry, either as composer or critic, should necessarily be acquainted with the rules of prosody, or that art by which the quality of the metre is discovered. Khaleel Ben Ahmed Basree was the first person who reduced prosody to rule.

... of the mighty
 ... in those
 ... with them
 ... as Cano-

himself
 in order to
 to be induced to
 in the course of
 used

P R O S O D Y .

باد اقبال ملک و باد دولت
 باد کرد و باد دولت

As long as water exists, and as long as fire burneth: as long as
 wind bloweth, and as long as the earth remaineth firm: may
 your good fortune continue, and your reign be happy: may
 your state be propitious, having God for your support!"

An obscure one in the constellation of the Greater Bear.

PART II.

PROSODY.

عروض

THE word *Sheir* شعر literally signifies knowing and comprehending, and technically is used to express verse, or a sentence having sense, measure, and rhyme. A sentence, without measure, is not verse; nor is measure, without metre and sense, poetry. It is not lawful to call either the Koran or the Hadees poetry, although verse accidentally occurs in them.

Since *Sheir* signifies a measured sentence, and every measure requiring a standard for ascertaining its quantity, it follows, that whosoever engages in the subject of poetry, either as composer or critic, should necessarily be acquainted with the rules of prosody, or that art by which the quality of the metre is discovered. Khaleel Ben Ahmed Basaree was the first person who reduced prosody to rule.

This art is called *Arouz* عروض, or the art of measuring or scanning a sentence by one of the established scales of metre; whatever corresponds with one of these metres, is said to be in measure. The term for scanning is *Tucktea* * تقطيع.

A verse is scanned by separating its component words, in such a manner that every quantity thereof correspond in measure with the feet of that metre in which the verse is composed. In scanning the number of letters, the vowels and consonants are to be considered, but a similarity in letters and in accents is not required; for example, the words طوطي and بلبل are of the measure فَعْلُنْ. But every letter that is sounded is to be reckoned in scanning, although it be not written; and, on the contrary, every written letter that is not sounded, is not to be accounted of any value. And because scanning is founded on the sound, and not on the writing, the number of letters in one hemistich will often exceed those in another hemistich, although they are both of one measure.

Example.

نشست سرور اهل کرم بهجس خاص
دوخوان سه خوان دوسه خوان خواست خان چه خوان که نخواست

Scanned thus:

نشست سر	وراهلی	کرم بهج	لس خاص
مُفَاعِلُنْ	فَعِلَاتُنْ	مُفَاعِلُنْ	فَعِلَاتُنْ

* *Tucktea* literally signifies pulling to pieces.

Scanned thus :

دخاسخا دسخابا سخاچبا كه بخاس
مُفَاعِلُنْ فَعِلَاتُنْ مُفَاعِلُنْ فَعِلَاتُنْ

Here the first hemistich has 22, and the second 43 letters. It is to be observed, that Prosodians write the نون تنوين (or ن of nunnation) at full length, in order that the orthography may be conformable to the pronunciation, and that there may be no doubt.

Observations on the Letters ا and و and ي.

When ا and و have their appropriate vowels, the former is lengthened by extending the *Futteh*, and the latter by extending the *Zum*; and when this is the case, the pronunciation is the same as if the letters were doubled :

Thus,

آمد } are pronounced { امد } of the measure
آيد } { ايد } of فَعْلُنْ

and

داود } are pronounced { داود } of the measure
طاوس } { طاوس } of فَعْلَانْ

The first ا and و are considered accented, and the last quiescent.

The *ي* is suppressed to supply the place of *Kussir*, and for the short vowel gives a long tone, as in *من بیدل* where the *Kussir* being extended after *ن* the letter *ي* is to be sounded long; and in scanning this, *ي* would be written in this form *مني بیدل* in measure *مَفَاعِيلُنْ*.

This *ي* is called *بطني* or hidden. And in this manner, in many Arabic words, *ا* and *و* and *ي* are sounded without being written, such as in *الله* and *هذا* and *ذلك له* and *به* &c.

Letters marked with a *Tushdeed* are also repeated, as *خرم* and *فرخ* which are in the measure *فَعْلُنْ* and, in scanning, they write two letters, the first quiescent, and the other accented in this manner *خرم* and *فرخ*.

Of the Letters ا and و and ے and ي when written but not sounded.

This *ا* is a conjunction occurring in the middle of an hemistich, when it receives the accent of the preceding letter, and the *ا* is not sounded; on which account it is called *الف وصل* or *Alif conjunctive*, because it seems to unite in sound the preceding and the subsequent letters. As for example :

روز سیفی سیه از کاکل مشکین توشد

In scanning this, *ا* is not sounded.

روز سیفی سپهر کا کل مشکی نت شد
فَاعِلَاتُنْ فَعِلَاتُنْ فَعِلَاتُنْ فَعِلُنْ

But if *Alif* is sounded, it is not omitted in scanning; as in the following hemistich :

بود فریاد سیفی در غمت از دست تنهایی

Scanned thus,

بود فریاد سیفی در غمت از دست تنهایی
مَفَاعِلُنْ مَفَاعِلُنْ مَفَاعِلُنْ مَفَاعِلُنْ

The letter *و* is of three kinds *واو عطف* being that which occurs between two words as a conjunction; such as *دل و جان* and *این و آن*. In the Persian language, it generally happens that the letter preceding this *و* is marked with a *Zum*, and then the *و* is not sounded; as in the following hemistich :

دل و دلدار و صبر و طاقت کو

In scanning this, *و* is not written.

دل دلدار ر صبر طا قت کو
فَعِلَاتُنْ مَفَاعِلُنْ فَعِلُنْ

But if the *و* is sounded, it is not omitted in scanning; thus

شکل و مل می باید و دید اریار

Scanned thus,

داریار بایدودی نکل و مل می
فَاعِلَاتُنْ فَاعِلَاتُنْ فَاعِلَاتُنْ

Another called *واو بیان ضمه* is used to express the accent and complete the word, (because no sound can be expressed by less than two letters;) such as *همچو* and *چو* and *دو* and *تو* ز

It generally happens that this *و* is not sounded; as in the following hemistich:

همچو تو کو درد و سرا دیشکری

Scanned thus,

همچت کو درد سرا دیشکری
مُتَعِلُنْ مُتَعِلُنْ فَاعِلُنْ

But if it is sounded, it is not omitted in scanning; as for example,

دیشکری در دو سرا کو مثل تو

Scanned thus,

دیشکری در دو سرا کو مثل تو
فَاعِلَاتُنْ فَاعِلَاتُنْ فَاعِلُنْ

Another called *وا و اشہام ضمه* is that which occurs after accented with a *Futteh*, but the *Futteh* of *خ* is not pure, as it partakes somewhat of the *Zum*.

Ishmám اشہام literally signifies causing to smell ; and therefore this is called *Ishmám Zummeh*, or *smelling of Zum*.

Example.

خواب و خورخواجہ من خوش بود
 خابخري خاجي من خش بود
 مُقْتَعِلُنْ مُقْتَعِلُنْ فَاَعِلُنْ

The letter *ي*, when used to express an accent, is called بیان *بیان* and occurs to shew that the letter preceding it is accented, either with a *Futteh*, as خندہ and شریہ or else with a *Kussir*, as کہ and چہ and سہ &c. Therefore, if this *ي* occurs in the middle of an hemistich, and is not sounded, it is omitted in scanning. Thus :

خند کردي شري کردي
 فَاَعِلَاتُنْ فَاَعِلَاتُنْ

But if it is sounded with a *Kussir* in its stead, they use ي . Thus,

خندي او شري من
 مُقْتَعِلُنْ مُقْتَعِلُنْ

If it occurs at the end of an hemistich, it is reckoned ي as a quiescent letter. Thus,

غنچه پيش دھنت لب بسته

Scanned thus,

غنچ پيشي دهنـت لب بسته
فَاعِلَاتُنْ فَعْلَاتُنْ فَعْلُنْ

The $\mathfrak{z}$ in بسته is equivalent to ن in فَعْلُنْ : and it sometimes happens that this $\mathfrak{z}$, in the middle of an hemistich, corresponds with a quiescent letter in scanning ; as for example,

خنده چه كني بگريه يبي من

Scanned thus,

خندچ كني بگر يبي من
مُعْوَلْ مُفَاعِلُنْ فَعْوَلُنْ

The letter ياي ساكن or quiescent, is when it precedes an accented *Alif*, and is not sounded.

سيـفي از عشق اوجدا منشين

In scanning this, ي is not written.

سيف از عشق قـاوجدا منشين
فَاعِلَاتُنْ مُفَاعِلُنْ فَعْلَاتْ

Some consider this form as a syncope, and say that the accent of the $\mathfrak{l}$ is transferred to the ي, the *Alif* being struck out.

And they scan the above hemistich thus,

سیغیزعش	قاوجدا	منشین
فَاعِلَاتُنْ	مُفَاعِلُنْ	فَعِلَاتُ

But if *ی* is sounded, it is not omitted in scanning; as for example,

هست سیغی از دعا گوین مجو آزاراو

Scanned thus,

هست سیغی	از دعا کو	یا مجو	زاراو
فَاعِلَاتُنْ	فَاعِلَاتُنْ	فَاعِلَاتُنْ	فَاعِلُنْ

Of *ن* quiescent, and of some other Letters that are written; with their Treatment in Scanning.

It is to be observed, that *ن* is quiescent when it occurs after any letter of the class called *Muddeh* مد which are *ا* and *و* and *ی* quiescent, preceded by a letter accented with their proper vowels, *Zum*, *Futteh*, and *Kussir*, as in the words *چون* and *جان* and *چین* when these occur in the middle of an hemistich *ن* is omitted in scanning, as in the following hemistich :

چون کنم و جان کنم و چون روم

Scanned thus,

چي روم	جاکنم	چوکنم
فَاعِلُنْ	فَاعِلُنْ	فَاعِلُنْ

And, if this ن occurs at the end of an hemistich, it is considered as a quiescent letter ; thus :

اي قد دلجوي تو سرو روان		
اي ندي دل	جوي توسر	وي روان
فَاعِلَاتُنْ	فَاعِلَاتُنْ	فَاعِلَاتُنْ

This letter ن in the word روان corresponds with ت in فَاعِلَاتُنْ. But if the *muddeh* letter is not followed by a ن such as نار and نور ; or if the last letter is ن not preceded by a *muddeh*, such as امن and عون ; or if it is neither of these, such as شكر and these two quiescents occur in the middle of an hemistich, in that case the second quiescent is accented ; as in the following example :

شكر كو	امن جو	پار سو
فَاعِلُنْ	فَاعِلُنْ	فَاعِلُنْ

These are all in the measure of فَاعِلُنْ because, by the rules of Prosody, two quiescents are not allowed in the middle of an hemistich, excepting ا and ن which, both together, stand for one quies-

cent, on account of the light sound of the *muddeh* letter (or *alif*) along with the quiescent ن; but if two quiescents occur at the end of an hemistich, they are reckoned two quiescents; as for example,

کوي يار و ملک امن و جاي شکر

All in the measure of فَاعِلَاتٌ without reckoning the conjunction و

If the *muddeh* letter is followed by two quiescent letters, such as کارد and گوشت and کشتاسب in the middle of an hemistich, and in scanning, these two quiescents correspond with an accented letter, then the first quiescent is accented, and the second is rejected; as for example,

کارد برکش گوشت بر کشتاسب را

Scanned thus,

کار برکش گوش برکش تاس را

فَاعِلَاتٌ فَاعِلَاتٌ فَاعِلٌ

But when two such quiescents correspond with two accented letters in the measure, then both the quiescents become accented; as for example,

رزم بود کارد جو بزم بود گوشت کو

Scanned thus,

رزم بود کارد جو بزم بود گوشت کو
مُتَعَلِنُ مُتَعَلِنُ مُتَعَلِنُ مُتَعَلِنُ

When three quiescents occur together at the end of an hemistich, the last is omitted in scanning, because in Prosody three quiescents can in no place come together.

تا چوسیفی بتوای شبع مرا سر گرمی است

Scanned thus,

تاچسیفی بتای شم عمراسر گرمیس
فَاعِلَاتُنْ فَعِلَاتُنْ فَعِلَاتُنْ فَعِلَاتُنْ

The Component Parts of Verse.

Verse, in the language of the Arabian and Persian Prosodians, is composed of *Urkan* ارکان and *Ussool* اصول or feet and syllables.

Syllables are of three kinds, *Sebut* سبب *Wetud* وتد and *Fáseleh* فاصله each divided into *Khefeef* خفیف and *Sekeel* ثقیل or soft and hard breathing.

1st kind. Soft breathing is composed of an accented and a quiescent letter, as لَمْ In the hard breathing, both the letters are accented as اَرَّ

2d kind. Soft breathing is composed of two accented letters followed by a quiescent, as عَلِيّ. In the hard breathing, the quiescent letter is in the middle, as رَأْس.

3d kind. Soft breathing is composed of three accented letters and a quiescent, with the sign of nunnation, as جَبَل. In the hard breathing there are four accented letters, and the last is quiescent, as سَبْكَ.

Of the Ur-kan اركان or Standards of Verse.

All the forms of metre are taken from the verb فَعَلَ and its derivations; and every species of verse is comprized in the eight following standards:

فَعُولُنْ — 1 Fá-oo-loon, — — °	مُفَاعَلَتُنْ — 5 Mu-fá-a-la-toon, — ° — °
فَاعِلُنْ — 2 Fá-a-loon, — ° —	مُتَفَاعِلُنْ — 6 Mu-ta-fà-a-loon — ° — ° — °
مُفَاعِيَلُنْ — 3 Mu-fá-ee-loon, — — — °	فَاعِلَاتُنْ — 7 Fá-a-lá-toon, — ° — ° — °
مُسْتَفْعِلُنْ — 4 Moos-tuf-a-loon, — ° — —	مُعْوَلَاتْ — 8 Muf-oo-lá-to. ° — — —

Of the Misra and its Component Parts.

It is generally allowed, that a verse cannot consist of less than a distich formed of two hemistichs; and half the distich is called *misra* مصراع because that word literally signifies a door of two folds; and the resemblance between a distich and a door of two folds is in this, that in the same manner as with a door of two folds you may open or shut which you please without the other; and when you shut both together, it is still but one door: so also of a distich, you may read which of the hemistichs you please without the other, and when you read both together, they will form one distich. The first foot, of the first hemistich, is called *Sudr* صدر and the last foot thereof *Arooz* عروض Of the second hemistich, the first foot is called *Ibtedá* ابتدا and the last *Zurb* ضرب The intermediate feet of both have the general name *Hushoo* حشو The meaning of *Sudr* is the *first*, and *Ibteda* signifies *commencement*; the first beginning the distich, as the other does the second hemistich. The last foot of the first hemistich is called *Arooz*, signifying the *pole of a tent*; for as the pole is the support of the tent, so is the distich founded on this prop; for until this foot is determined, the hemistich is not complete, nor its measure known. The last foot of the second hemistich is called *Zurb*, i. e. *of one kind*, or *alike*, it resembling the *Arooz* in that both are at the end of an hemistich, and that the conclusion of verses are alike by the obser-

vance of rhyme. *Hushoo* is the stuffing of a cushion, and, on account of their situation, the intermediate feet are so called.

Feet are either *Sálem* سالم or *Gháir sálem* غير سالم perfect or imperfect. The perfect foot is that in which the verse is originally composed, without excess or diminution. The imperfect foot is that wherein some change has happened, either by adding something to it, or taking something from it; as for example, if in the word مفاعلين between ل and ن you introduce an Alif ا and read مفاعيلان or if from the same word you take away ن and the accent of the ل and say مفاعيل. The imperfect foot is called *Mo-za-huf* مزاحف and the alteration is called *Zeháf* زحاف derived from زحف *Zehuf*, literally signifying departing from its original intention; as we say *Sehmé Záhif* سهم زاحف an arrow that errs from the mark.

Of the Number of Bo-hoor بحور or Metres.

There are 19 Species of Metre, viz.

1 — Teweel, طويل	6 — He-zuj, هزج
2 — Me-deed, مدید	7 — Re-juz, رجز
3 — Be-seet, بسیط	8 — Re-mul, رمل
4 — Wá-fir, وافر	9 — Moon-se-reh, منسرح
5 — Ká-mil, كامل	10 — Mo-zá-ra, مضارع

مقتضب 11 — Mook-te-zub,	خفيف 16 — Khe-feef,
مجث 12 — Mooj-tus,	مشاكل 17 — Mu-shá-kil,
سريع 13 — Se-ree-a,	متقارب 18 — Mu-te-ká-rib,
جديد 14 — Je-deed,	متدارك 19 — Mu-te-da-rik.
قريب 15 — Ke-reeb,	

Of these 19 measures, the five first are almost peculiar to the Arabians ; very few Persian or Turkish Poets have used them, because not suited to the genius of these languages. The 14th, 15th, and 17th, are peculiar to Persian Poetry : but the other 11 species are used both in Arabic and in Persian.

Of the Ru-ba-ie, or Tetrastick.

The measure of the *Ru-bá-ie* رباعي (called also *Du-by-tee* دو بيتي and *Tir-á-neh* ترانه) is derived from the measure *He-zuj* هزج. It was invented by the Persians. There are twenty-four kinds of the *Ru-bá-ie*, which are exhibited at the conclusion of the imperfect forms of versification.

The Perfect Forms of every Kind of Versification.

هزج	مفاعيلن	مفاعيلن	مفاعيلن	مفاعيلن
رجز	مستفعلن	مستفعلن	مستفعلن	مستفعلن
رمل	فاعلاتن	فاعلاتن	فاعلاتن	فاعلاتن
منسرح	مستفعلن	مفعولات	مستفعلن	مفعولات
مضارع	مفاعيلن	فاعلاتن	مفاعيلن	فاعلاتن
مقتضب	مفعولات	مستفعلن	مفعولات	مستفعلن
مجث	مستفعلن	فاعلاتن	مستفعلن	فاعلاتن
سريع	مستفعلن	مستفعلن	مفعولات	مفعولات
جديد	فاعلاتن	فاعلاتن	مستفعلن	مستفعلن
قريب	مفاعيلن	مفاعيلن	فاعلاتن	فاعلاتن
خفيف	فاعلاتن	مستفعلن	فاعلاتن	فاعلاتن
مشاكل	فاعلاتن	مفاعيلن	مفاعيلن	مفاعيلن
متقارب	فعولن	فعولن	فعولن	فعولن
متدارك	فاعلن	فاعلن	فاعلن	فاعلن
طويل	فعولن	مفاعيلن	فعولن	مفاعيلن
مدید	فاعلاتن	فاعلن	فاعلاتن	فاعلن

مُسْتَفْعِلُنْ فَاعِلُنْ مُسْتَفْعِلُنْ فاعِلن	بسيط
مُفَاعِلَتُنْ مُفَاعِلَتُنْ مُفَاعِلَتُنْ مُفَاعِلَتُنْ	وافر
مُتَفَاعِلُنْ مُتَفَاعِلُنْ مُتَفَاعِلُنْ مُتَفَاعِلُنْ	كامل

Imperfect Forms.

هزج

مَفَاعِيلُنْ مَفَاعِيلُنْ مَفَاعِيلُنْ مَفَاعِيلُنْ	مَثَبْنِ مَسْبُغ
مَفَاعِلُنْ مَفَاعِلُنْ مَفَاعِلُنْ مَفَاعِلُنْ	مَثَبْنِ مَقْبُوض
مَفَاعِلُنْ مَفَاعِلُنْ مَفَاعِلُنْ مَفَاعِلُنْ	مَثَبْنِ مَقْبُوض مَسْبُغ
فَاعِلُنْ مَفَاعِيلُنْ فاعِلن مَفَاعِيلُنْ	مَثَبْنِ اشتر
مَفْعُولُ مَفَاعِيلُنْ مَفْعُولُ مَفَاعِيلُنْ	مَثَبْنِ اخرب
مَفَاعِيلُ مَفَاعِيلُ مَفَاعِيلُ مَفَاعِيلُ	مَثَبْنِ اخرب مكفوف مقصور مَفْعُولُ
مَفَاعِيلُ مَفَاعِيلُ مَفَاعِيلُ مَفَاعِيلُ	مَثَبْنِ اخرب مكفوف محذوف مَفْعُولُ
مَفَاعِيلُ مَفَاعِيلُ مَفَاعِيلُ مَفَاعِيلُ	مَثَبْنِ مكفوف محذوف
مَفَاعِيلُنْ مَفَاعِيلُنْ مَفَاعِيلُنْ مَفَاعِيلُنْ	مَسَدَسْ مقصور
مَفَاعِيلُنْ مَفَاعِيلُنْ مَفَاعِيلُنْ مَفَاعِيلُنْ	مَسَدَسْ محذوف
مَفَاعِيلُ مَفَاعِيلُ مَفَاعِيلُ مَفَاعِيلُ	مَسَدَسْ مكفوف مقصور
مَفَاعِيلُ مَفَاعِيلُ مَفَاعِيلُ مَفَاعِيلُ	مَسَدَسْ مكفوف محذوف

مَسَدَسْ	اخرَبْ	مَقْبُوضٌ	مَفْعُولٌ	مُفَاعِلُنْ	مُفَاعِلُنْ
مَسَدَسْ	اخرَبْ	مَقْبُوضٌ	مَقْصُورٌ	مَفْعُولٌ	مُفَاعِلُنْ
مَسَدَسْ	اخرَبْ	مَقْبُوضٌ	مَحْذُوفٌ	مَفْعُولٌ	فَعُولُنْ
مَسَدَسْ	اخرَبْ	مَكْفُوفٌ	مَحْذُوفٌ	مَفْعُولٌ	مُفَاعِلُنْ
مَسَدَسْ	اَشْتَرُ	فَاعِلُنْ	فَاعِلُنْ	فَاعِلُنْ	مُفَاعِلُنْ
مَسَدَسْ	اخرَبْ	اَشْتَرُ	مَقْصُورٌ	مَفْعُولُنْ	فَاعِلُنْ

رَجَزٌ

مَثَبِنٌ	مَدَالٌ	مُسْتَفْعِلُنْ	مُسْتَفْعِلُنْ	مُسْتَفْعِلُنْ	مُسْتَفْعِلُنْ
مَثَبِنٌ	مَطْوِيٌّ	مُفْتَعِلُنْ	مُفْتَعِلُنْ	مُفْتَعِلُنْ	مُفْتَعِلُنْ
مَثَبِنٌ	مَطْوِيٌّ	مُخَبُونٌ	مُفْتَعِلُنْ	مُفَاعِلُنْ	مُفْتَعِلُنْ
مَثَبِنٌ	مُخَبُونٌ	مَطْوِيٌّ	مُفَاعِلُنْ	مُفْتَعِلُنْ	مُفَاعِلُنْ
مَسَدَسْ	مَطْوِيٌّ	مُفْتَعِلُنْ	مُفْتَعِلُنْ	مُفْتَعِلُنْ	مُفْتَعِلُنْ
مَسَدَسْ	مُخَبُونٌ	مُفَاعِلُنْ	مُفَاعِلُنْ	مُفَاعِلُنْ	مُفَاعِلُنْ

رَمَلٌ

مَثَبِنٌ	مَسْبُغٌ	فَاعِلَاتُنْ	فَاعِلَاتُنْ	فَاعِلَاتُنْ	فَاعِلَاتُنْ
مَثَبِنٌ	مُخَبُونٌ	فَعِلَاتُنْ	فَعِلَاتُنْ	فَعِلَاتُنْ	فَعِلَاتُنْ

فاعلاتن فاعلاتن فاعلاتن	مثنى مقصور
فاعلاتن فاعلاتن فاعلاتن	مثنى محذوف
فَعَلَّاتُ فاعلاتن فعلات فاعلاتن	مثنى مشكول
فعلات فاعلاتن فعلات فاعليان	مثنى مشكول مسبيع
فاعلاتن فَعَلَّاتُ فاعلاتن فاعليان	مثنى مخبون مسبيع
فاعلاتن فعلاتن فعلاتن فَعَلَّاتُ	مثنى مخبون مقصور
فاعلاتن فعلاتن فعلاتن فعَلُنْ	مثنى مخبون محذوف
فاعلاتن فعلاتن فعلاتن فَعَلُنْ	مثنى مخبون مقطوع
فاعلاتن فعلاتن فعلاتن فَعَلَّانْ	مثنى مخبون مقطوع مسبيع
فاعلاتن فاعلاتن فاعلاتن فَعَلَّاتُ	مسدس مقصور
فاعلاتن فاعلاتن فاعلاتن فَعَلُنْ	مسدس محذوف
فاعلاتن فعلاتن فعلاتن فَعَلَّاتُ	مسدس مخبون مقصور
فاعلاتن فعلاتن فعلاتن فَعَلُنْ	مسدس مخبون محذوف
فاعلاتن فعلاتن فعلاتن فَعَلُنْ	مسدس مخبون مقطوع
فاعلاتن فعلاتن فعلاتن فَعَلَّانْ	مسدس مخبون مقطوع مسبيع

منسرح

مفتعلن فَعَلَّاتُ مفتعلن فَعَلَّاتُ	مثنى مطوي موقوف
مفتعلن فاعلن مفتعلن فاعلن	مثنى مطوي مكشوف

مَثَبْنِ مَطْوِيٍّ مَجْدُوعٍ	مَفْتَعْلِنِ فَاعِلَاتٍ مَفْتَعْلِنِ فَاعٍ
مَثَبْنِ مَطْوِيٍّ مَنْكُورٍ	مَفْتَعْلِنِ فَاعِلَاتٍ مَفْتَعْلِنِ فَعٍ
مَسَدَسٌ مَطْوِيٍّ	مَفْتَعْلِنِ فَاعِلَاتٍ مَفْتَعْلِنِ
مَسَدَسٌ مَطْوِيٍّ مَقْطُوعٍ	مَفْتَعْلِنِ فَاعِلَاتٍ مَفْعُولِنِ
مَضَارِعُ	
مَثَبْنِ أَخْرَبٍ	مَفْعُولُ فَاعِلَاتَيْنِ مَفْعُولُ فَاعِلَاتَيْنِ
مَثَبْنِ أَخْرَبٍ مَسْبُغٍ	مَفْعُولُ فَاعِلَاتَيْنِ مَفْعُولُ فَاعِلِيَّانِ
مَثَبْنِ أَخْرَبٍ مَكْفُوفٍ	مَفْعُولُ فَاعِلَاتٍ مَفْعُولُ فَاعِلِيَّانِ
مَثَبْنِ أَخْرَبٍ مَكْفُوفٍ مَقْصُورٍ	مَفْعُولُ فَاعِلَاتٍ مَفْعُولُ فَاعِلِيَّانِ
مَثَبْنِ أَخْرَبٍ مَكْفُوفٍ مَحْذُوفٍ	مَفْعُولُ فَاعِلَاتٍ مَفْعُولُ فَاعِلِيَّانِ
مَثَبْنِ مَكْفُوفٍ مَقْصُورٍ	مَفْعُولُ فَاعِلَاتٍ مَفْعُولُ فَاعِلِيَّانِ
مَسَدَسٌ أَخْرَبٍ مَكْفُوفٍ	مَفْعُولُ فَاعِلَاتٍ مَفْعُولُ فَاعِلِيَّانِ
مَقْتَضِبُ	
مَثَبْنِ مَطْوِيٍّ	فَاعِلَاتُ مَفْتَعْلِنِ فَاعِلَاتٍ مَفْتَعْلِنِ
مَثَبْنِ مَطْوِيٍّ مَقْطُوعٍ	فَاعِلَاتُ مَفْعُولِنِ فَاعِلَاتٍ مَفْعُولِنِ
مَجْتَنِبُ	
مَثَبْنِ مَخْبُونٍ	مُفَاعِلُنِ فَعِلَاتَيْنِ مَفَاعِلُنِ فَعِلَاتَيْنِ

مَثَبْنِ مَخْبُونِ مَسْبُغِ مفاعِلن فعلاَتِن مفاعِلن فَعِلْيَانُ
 مَثَبْنِ مَخْبُونِ مَقْصُورِ مفاعِلن فعلاَتِن مفاعِلن فَعْلن
 مَثَبْنِ مَخْبُونِ مَحْذُوفِ مفاعِلن فعلاَتِن مفاعِلن فَعْلن
 مَثَبْنِ مَخْبُونِ مَقْطُوعِ مفاعِلن فعلاَتِن مفاعِلن فَعْلُنْ
 مَثَبْنِ مَخْبُونِ مَقْطُوعِ مَسْبُغِ مفاعِلن فعلاَتِن مفاعِلن فَعْلَانُ

سَرِيعِ
 مَطْوِي مَوْقُوفِ مَفْتَعِلن مَفْتَعِلن فاعلات
 مَطْوِي مَكْسُوفِ مَفْتَعِلن مَفْتَعِلن فاعِلن

جَدِيدِ
 مَخْبُونِ فاعلاتِن مفاعِلن فعلاَتِن
 قَرِيبِ

مَكْفُوفِ مفاعِلن مفاعِلن فاعلاتِن
 اخْرَب مَكْفُوفِ مَفْعُولِ مفاعِلن فاعلاتِن
 خَفِيفِ

مَخْبُونِ مَخْبُونِ مَقْصُورِ فَعْلَاتِن فاعلاتِن مفاعِلن
 مَخْبُونِ مَقْصُورِ فَعْلَاتِن فاعلاتِن مفاعِلن فَعْلَاتِ

مخبون محذوف	فاعلاتن	مفاعلين	فعلن
مخبون مقطوع	فاعلاتن	مفاعلين	فعلن
مخبون مقطوع مسبيع	فاعلاتن	مفاعلين	فعلن

مشا كل

مكفوف مقصور	فاعلات	مفاعيل	مفاعيل
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متقارب

مثنى مقصور	فعولن	فعولن	فعولن	فعول
مثنى محذوف	فَعُولن	فَعُولن	فَعُولن	فَعْل
مثنى اثلث	فَعْلُن	فعولن	فَعْلُن	فعولن
مثنى مقبوض اثلث	فاعول	فَعْلُن	فعول	فَعْلُن

متدازك

مثنى مخبون	فاعلين	فاعلين	فاعلين	فاعلين
مثنى مقطوع	فعلن	فعلن	فعلن	فعلن
مثنى مخبون مقطوع	فاعلين	فَعْل	فاعلين	فعل

فَعْل	فَعْل	فَعْل	فَعْل
فَعْل	فَعْل	فَعْل	فَعْل

Forms of the Ru-ba-ie.

اوزان رباعي از شجرهٔ اُخرم

مفعولن	فاعلن	مفاعيلن	فاعُ
مفعولن	مفعول	مفاعيلن	فاعُ
مفعولن	فاعلن	مفاعيل	فَعَلُ
مفعولن	مفعولن	مفعولن	فاعُ
مفعولن	مفعولن	مفعولن	فع
مفعولن	فاعلن	مفاعيلن	فع
مفعولن	مفعول	مفاعيل	فعول
مفعولن	مفعول	مفاعيلن	فع
مفعولن	مفعول	مفاعيل	فَعَلُ
مفعولن	مفعولن	فعلن	فَعْلُنْ
مفعولن	فاعلن	مفاعيل	فعول
مفعولن	مفعولن	مفعول	فعول

اوزان رباعي از شجرهٔ اُخر

مُفْعُولُ	مُفَاعِلُنْ	مُفَاعِيْلُنْ	فَعُ
مفعول	مُفَاعِيْلُ	مفاعيلن	فَعُ

فَعْلٌ	مفعول	مفاعيلن	مفعول
فَعَّ	مَفْعُولُنْ	مفاعيلن	مفعول
فَعُولٌ	مفعول	مفاعيلن	مفعول
فَعُول	مفاعيل	مفاعيل	مفعول
فَعْلٌ	مفاعيل	مُفَاعِلُنْ	مفعول
فَعُول	مفاعيل	مفاعِلن	مفعول
فَاعٌ	مفاعيلن	مفاعِلن	مفعول
فَاعٌ	مفاعيلن	مفاعيل	مفعول
فَعْلٌ	مفاعيل	مفاعيل	مفعول
فَاعٌ	مفعولن	مفاعيل	مفعول
L V B F E			
N			

TABLE,

Shewing the Alterations of the Imperfect Forms from the Standards of Metre.

Explained in Page 77.

Names of Imperfect Forms.	Name of the Altered Feet.	Original Perfect Forms.	ALTERATIONS.		Imperfect Forms.	Words substituted.
			Letters added.	Letters and Points rejected.		
تسبيغ	مسيغ	مفاعيلن	ا	ي	مفاعيلن	مفعولن
قبض	مقبوض	مفاعيلن		ي	مفاعيلن	
شتر	اشتر	مفاعيلن		مي	فاعيلن	
خراب	اخراب	مفاعيلن		من	فاعيلن	
كف	مكفوف	مفاعيلن		ن	مفاعيلن	
قصر	مقصور	مفاعيلن		ن	مفاعيلن	
حذف	محذوف	مفاعيلن		ن	مفاعيلن	
ختم	اخرم	مفاعيلن		م	فاعيلن	مفعولن

Scansion of Perfect Forms.

هزج مثنوی سالم

دلا و صف میان نازک جانان من گفتی
 نکو گفتی حدیثی از میان جان من گفتی

دلا و صفی	میانی نا	زکی جانا	نه گفتی
مفاعیلن	مفاعیلن	مفاعیلن	مفاعیلن
نکو گفتی	حدیثی از	میانی جا	نه گفتی
مفاعیلن	مفاعیلن	مفاعیلن	مفاعیلن

هزج مسدس سالم

قناعت گنج آباد است اشکر دانی
 از و تا میتوانی رو نکرد دانی

قناعت کن	ج آبادس	ت کردانی
مفاعیلن	مفاعیلن	مفاعیلن
از و تا می	توانی رو	نکردانی
مفاعیلن	مفاعیلن	مفاعیلن

Scansion of Perfect Forms.

رجز مثنیٰ سالم

تاکی غم دل گفتنم در خانه با دیوارها

خواهم زد از بیطاقتی فریاد در بازارها

تاکی غمی دل گفتنم در خانبا دیوارها

مستفعلن . مستفعلن . مستفعلن . مستفعلن

خواهم زدن . بیطاقتی فریاد در بازارها

مستفعلن . مستفعلن . مستفعلن . مستفعلن

رجز مسدس سالم

ساقی بعشرت کوش در دوران گل

مشکدار از کف جام تا پایان گل

ساقی بعش رت کوش در دوران گل

مستفعلن . مستفعلن . مستفعلن

مشکدار از کف جام تا پایان گل

مستفعلن . مستفعلن . مستفعلن

Scansion of Perfect Forms.

رمل مثنوی سالم

شکل دل بردن که تو داری نباشد دلبری را
خواب بندیهای چشمت کم بود جاد و گری را

شکل دلبر دن که تودا ری نباشد دلبری را
فاعلاتن فاعلاتن فاعلاتن فاعلاتن

خاب بندی های چشمت کم بود جا دو گری را
فاعلاتن فاعلاتن فاعلاتن فاعلاتن

رمل مسدس سالم

ای نگارین روی دلبرزان مایی
رخ مکن پنهان چو اندر جان مایی

ای نگاری روی دلبر زان مایی
فاعلاتن فاعلاتن فاعلاتن

رخ مکن هاچ اندر جان مایی
فاعلاتن فاعلاتن فاعلاتن

Scansion of Perfect Forms.

مستقارب مثنیٰ سالم

اگر سر و من در چمن جا بشکیرد
عجب باشد از سرو بالا بشکیرد

اگر سر	و مندر	چمن جا	بشکیرد
فَعُولَن	فَعُولَن	فَعُولَن	فَعُولَن
عجب با	شدر سر	و بالا	بشکیرد
فَعُولَن	فَعُولَن	فَعُولَن	فَعُولَن

مستقارب مسدس سالم

ز درد جدایی چنانم
که از زندگانی بجانم

ز دردی	جدایی	چنانم
فَعُولَن	فَعُولَن	فَعُولَن
که از زن	دگانی	بجانم
فَعُولَن	فَعُولَن	فَعُولَن

Scansion of Perfect Forms.

متدارك مثنى سالم

حسن و لطف ترا بنده شد مهر و مه
خط و خال ترا مشک چین خاک ره

حسن لطف ترا بند شد مهر مه

فاعِلن فاعِلن فاعِلن فاعِلن

اخطا خطا لی ترا مشک چي خاک ره

فاعِلن فاعِلن فاعِلن فاعِلن

طویل مثنی سالم

دلارام مارا شکر بو عده و فابودی

بنوعی بدی کاخر تسلی بها بودی

دلارا م مارا اگر بو عده و فابودی

فعلن مفاعیلن فعولن مفاعیلن

بنوعی بدی کاخر تسلی بها بودی

فعولن مفاعیلن فعولن مفاعیلن

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مدید مثنیٰ سالم

ای دل پردرد را لعل تو در مان شده

خاک پایت بنده را چشمه حیوان شده

ای دل پر درد را لعل تو در مان شده

خاک پایت بنده را چشمه حیوان شده

ای دل پر درد را لعل تو در مان شده

خاک پایت بنده را چشمه حیوان شده

بسیط مثنیٰ سالم

ای با و صالت دلم شادان زدور فلک

هجر تو بر خاطر من چون بر جراحت نیک

ای با و صالت دلم شادان زدور فلک

هجر تو بر خاطر من چون بر جراحت نیک

ای با و صالت دلم شادان زدور فلک

هجر تو بر خاطر من چون بر جراحت نیک

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وافر مثنیٰ سالم

چه شد صنبا که سوي کسی بچشم رضانهی نگری
 ز رسم جفانهی گذری طریق وفانهی سپری
 چه شد صنبا که سوي کسی بچشم رضا نهی نگری
 مفاعلتن مفاعلتن مفاعلتن مفاعلتن مفاعلتن
 ز رسم جفا شاع نهی گذری طریق وفای نهی سپری
 مفاعلتن مفاعلتن مفاعلتن مفاعلتن مفاعلتن

کامل مثنیٰ سالم

نه دلش ز رسم جفا گهی بغلط بسوي و فارود
 نه وفای او بد و صد جفا زد دل بلا کش مارود
 ندلش ز رسم جفا گهی بغلط بسوي و فارود
 متفاعلتن متفاعلتن متفاعلتن متفاعلتن متفاعلتن
 بو فای او بد صد جفا زد لی بلا کش مارود
 متفاعلتن متفاعلتن متفاعلتن متفاعلتن متفاعلتن

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هزج مثمن مسبغ

بزاری مید هم جان و نهی پرسد مرا جانان
 مسلمانان نهیدانم کجا شد ای مسلمانان
 بزاری می دهم جانو نهی پرسد مرا جانان
 مفاعیلن مفاعیلن مفاعیلن مفاعیلان
 مسلمانان نهیدانم کجا شد ای مسلمانان
 مفاعیلن مفاعیلن مفاعیلن مفاعیلان

هزج مثمن مقبوض

دل برون شد از غمت غمت زد دل برون نشد
 زیون شدم که بود کوز دست غم زیون نشد
 دل برو شد از غمت غمت زد دل برون نشد
 مفاعیلن مفاعیلن مفاعیلن مفاعیلن
 زیون شدم که بود کوز دست غم زیون نشد
 مفاعیلن مفاعیلن مفاعیلن مفاعیلن

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هزج مثنوی مقبوض مسبغ

پري ندارد اي صنم بروشني چنين جبين
بشر دهد ازين پسر که به بود ز جور عين

پري ندا ردي صنم بروشني چني جبين
مفاعیلن مفاعیلن مفاعیلن مفاعیلن

بشر دهد ازي پسر که به بود ز جور عين
مفاعیلن مفاعیلن مفاعیلن مفاعیلن

هزج مثنوی اشتر

سرو من دمي بنشين خاندرا گلستان کن
يکد و جام مي در کش دور نوش گردان کن

سرو من دمي بنشي خانرا گلستان کن
فاعیلن مفاعیلن فاعیلن مفاعیلن

يکد جا مي در کش دور نوش شکر دان کن
فاعیلن مفاعیلن فاعیلن مفاعیلن

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هزج مثمن اُخرب

دل باز بجوش آمد جانان که می آید

بیمار بهوش آمد درمان که می آید

دل باز	بجوش آمد	جانان	که می آید
مفعول	مفاعیلن	مفعول	مفاعیلن
بیمار	بهوش آمد	درمان	که می آید
مفعول	مفاعیلن	مفعول	مفاعیلن

هزج مثمن اُخرب مکفوف مقصور

تا چند مرا در غم او پند توان گفت

چیزی که بجایی نرسد چند توان گفت

تا چند	مرا در غم	او پند	توان گفت
مفعول	مفاعیل	مفاعیل	مفاعیل
چیزی که	بجایی ن	رسد چند	توان گفت
مفعول	مفاعیل	مفاعیل	مفاعیل

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هزج مثنیٰ اخرب مکفوف محذوف

ای شیخ مراراه خرابات نبودی
میخواست دلم باده کرامات نبودی

ای شیخ	مراراه	خرابات	نبودی
مفعول	مفاعیل	مفاعیل	فعل
میخواست	دلم باده	کرامات	نبودی
مفعول	مفاعیل	مفاعیل	فعل

هزج مثنیٰ مکفوف مقصور

زهی حسن وزهی روی وزهی نور وزهی نار
زهی خط وزهی خال وزهی مور وزهی مار

زهی حسن	زهی روی	زهی نور	زهی نار
مفاعیل	مفاعیل	مفاعیل	مفاعیل
زهی خط	زهی خال	زهی مور	زهی مار
مفاعیل	مفاعیل	مفاعیل	مفاعیل

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هزج مثمن مکفوف محذوف

مرا عشق دو تا کرد بهنگام جوانی
چرا باز پرسى توز حال چو بدانى
مرا عشق دتا کرد بهنگام جوانی
مفاعیل مفاعیل مفاعیل فاعول
چرا باز پرسیت ز حال چو بدانى
مفاعیل مفاعیل مفاعیل فاعول

هزج مسدس مقصور

یکی از درد مندان تو ماییم
بیا تا درد مند یها نباییم
یکی از درد مندانى ت ماییم
مفاعیلن مفاعیلن مفاعیل
بیاتان درد مندیها نباییم
مفاعیل مفاعیل مفاعیل

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هزج مسدس محذوف

دلادر عشق رنج ما کشیدی
 کرم کردی و زحمتها کشیدی
 دلادر عشق قانچی ما کشیدی
 مفاعیلن مفاعیلن فعولن
 کرم کردی و زحمتها کشیدی
 مفاعیلن مفاعیلن فعولن

هزج مسدس مکفوف مقصور

بتاخیز و بیار آن می خوشبوی
 که هرنک بود با شکل خود روی
 بتاخیز بیارام ی خوشبوی
 مفاعیل مفاعیل مفاعیل
 که هرنک بود باک ل خد روی
 مفاعیل مفاعیل مفاعیل

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هزج مسدس مکفوف محذوف

دل آزارو جفاکار نکاري

چر آزار دلم کار نداري

دلآزار جفاکار نکاري

مفاعیل مفاعیل فعولن

جزآزار دلم کار نداري

مفاعیل مفاعیل فعولن

هزج مسدس اخرب مقبوض

اي از مژه تور خنه در جانها

وي درد تو کيبياي در مانها

اي ازم زبي ترخ ندر جاها

مفعول مفاعلن مفاعیلن

وي درد تکیبیا ي در ماها

مفعول مفاعلن مفاعیلن

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هزج مسدس اُخرب مقبوض مقصور

گفتي لب من چو انگبین است
خون کومزه در گجاي اين است

گفتي	لب من چو ان	گبینست
مفعول	مفاعیل	مفاعیل
خد کوم	زدر گجا	ي اینست
مفعول	مفاعیل	مفاعیل

هزج مسدس اُخرب مقبوض محذوف

تا عشق پري رخا گزیدم
از روي خوشي نشان ندیدم

تا عشق	پري رخا	گزیدم
مفعول	مفاعیل	فعول
از روي	خشي نشا	تدیدم
مفعول	مفاعیل	فعول

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هزج مسدس اخرب مکفوف محذوف

از دست و زبان که برآید

کز عهده شکرش بدرآید

از دست زبانی که برآید

مفعول مفاعیل فعولن

کز عهده ی شکرش ب درآید

مفعول مفاعیل فعولن

هزج مسدس اشتر

باغ را مژده بهار آمد

نگهت ناله تار آمد

باغ را مژدی بهار آمد

فاعِلن فاعِلن مفاعیلن

نگهتی نافیی تار آمد

فاعِلن فاعِلن مفاعیلن

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هزج مسدس اخرم اشتر مقصور

صد بام بیش اگر کشی زار

بر خیزم تا کشی دگر بار

صد بام بیش گر کشی زار

مفعولن فاعلن مفاعیل

بر خیزم تا کشی دگر بام

مفعولن فاعلن مفاعیل

رجز امثبن مذال

یارب چه شد کان ترک ماترک محبان کرده است

آسود کان و صل رار نجور هجران کرده است

یارب چه شد کا ترک ما ترک محب با کرد است

مستفعلن مستفعلن مستفعلن مستفعلن

آسود کا نی وصل را رنجور هج را کرد است

مستفعلن مستفعلن مستفعلن مستفعلن

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رجز مثنی مطوي

مي شگفت گل بچمنهار نسيم سحري
 وه چه شود گر نفسي پهلوي ماباده خوري
 مي شگفت گل بچين هازنسي مي سحري
 مفتعلن مفتعلن مفتعلن مفتعلن
 وه چه شود گر نفسي پهلوي ما بادخري
 مفتعلن مفععلن مفتعلن مفتعلن

رجز مثنی مطوي مخبون

باز خدنك شوق زد عشق در آب و خاك ما
 نطع حريف مست شد دامن چاك چاك ما
 باو خدن كشوق زد عشق در آب و خاك ما
 مفتعلن مفاعلهن مفتعلن مفاعلهن
 نطع حري فامست شد دامن چاك چاك ما
 مفتعلن مفاعلهن مفتعلن مفتعلن

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رجز مثنیٰ مخبون مطوي

فغان کنان هر سحري بکويټو مي گذرم
 چونيست ره سوي توام بپام و درمي نگرام
 فغانا هر سحري بکوي تو مي گذرم
 مفاعلن مفععلن مفاعلن مفععلن
 چونيست ره سوي تام بپام در مي نكرم
 مفاعلن مفععلن مفاعلن مفععلن

رجز مسدس مطوي

نيست مرا جز تو نگارا دثري
 مي نکني هيچ بکارم نظري
 نيست مرا جزت نگا رادثري
 مفععلن مفععلن مفععلن
 مي نکني هيچ بکا رم نظري
 مفععلن مفععلن مفععلن

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رجز مشدس مخبون

کنون که گردد از بهار خوش هوا

فزون شود بهر دل اندرون هوا

کنو ککر دد ز بها رخش هوا

مفاعله مفاعله مفاعله

فزون شود بهر دل در هوا

مفاعله مفاعله مفاعله

رمل مثنی مسبع

تابکی گریم بزاری همچو ابر نو بهاران

از سرانده و حسرت در فراق گل عذاران

تابکی گریم بزاری همچو ابری نو بهاران

فاعلاتن فاعلاتن فاعلاتن فاعلیان

از سریان دوه حسرت در فراقی نو بهاران

فاعلاتن فاعلاتن فاعلاتن فاعلیان

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رمل مثنوی مخبون

شکرت را شد اثر چه سپه مور مرتب
مکسبی نیز نخواهم که کند سایه بران لب

شکرت را شد گرچی سپهی مو ر مرتب
فعلاتن فعلاتن فعلاتن فعلاتن
مکسبی نی ز نخواهم که کند سا ی برالب
فعلاتن فعلاتن فعلاتن فعلاتن

رمل مثنوی مقصور

هر کجا بینم مہی با عاشق خود مہربان
افتد از بی مہری ماہ خودم آتش بجان

هر کجایی نم مہی با عاشقی خد مہربان
فاعلاتن فاعلاتن فاعلاتن فاعلات
افتد ز بی مہری ما ہی خدم اا تش بجان
فاعلاتن فاعلاتن فاعلاتن فاعلات

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رمل مثنیٰ محذوف

هر کرا بینم سخن با اوز هر جا میکنم
تا کند ذکر تو صد تقریب پیدا میکنم

هر کرابی نم سخن با اوز هر جا میکنم
فاعلاتن فاعلاتن فاعلاتن فاعلن

تا کند ذکر ریت صد تقرب پیدا میکنم
فاعلاتن فاعلاتن فاعلاتن فاعلن

رمل مثنیٰ مشکول

قدری بخند و از رخ قهری نهایی مارا
سختی بگویی و از لب شکری نهایی مارا

قدریب خند از رخ قهرین مای مارا
فاعلات فاعلاتن فعلات فاعلاتن

سختیب گویی از لب شکرین مای مارا
فاعلات فاعلاتن فعلات فاعلاتن

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رمل مثنوی مشکول مسبغ

منم و خیال بازی شب و روز با جوانان
ز خط خوش تو با خود رقم خیال خوانان

منبوخ یال بازی شب و روز با جوانان
فعلات فاعلاتن فعلات فاعلیان

ز خط بخ شیت با خد و قبیح یال خوانان
فعلات فاعلاتن فعلات فاعلیان

رمل مثنوی مخبون مسبغ

روز کار یست که در خاطر آشوب فلان است
روز کارم چو سر زلف پریشان ازان است

روز کاری سکه در خا طر ماشو بغلانست
فاعلاتن فاعلاتن فعلاتن فعلیان

روز کارم چسری زل فیریشا نشرانست
فاعلاتن فاعلاتن فعلاتن فعلیان

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رمل مثنیٰ مخبون مقصور

چاره هجر تو سازم بوصال دگران
آه تا چند کشم بی تو محال دگران

چار بی هج	رت سازم	بو صالی	دگران
فاعلاتن	فعلاتن	فعلاتن	فعلاتن
آه تا چن	د کشم بی	تمحالی	دگران
فاعلاتن	فعلاتن	فعلاتن	فعلاتن

رمل مثنیٰ مخبون محذوف

گرچه مقصود بلایی دل و دین است مرا
هیچ غم نیست که مقصود همین است مرا

گرچه مقصود	د بلایی	دل دینس	تبرا
فاعلاتن	فعلاتن	فعلاتن	فععلن
هیچ غم نی	سکه مقصود	د همینس	تبرا
فاعلاتن	فعلاتن	فعلاتن	فععلن

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رمل مثنوی مخبون مقطوع

ساخت برک طرب و عیش مهیا نرگس
تا کشد باد ف و نی سا غر صها نرگس

ساخت برگی	طربوعی	شهیا	نرگس
فاعلاتن	فعلاتن	فعلاتن	فعلن
تا کشد با	د فانی سا	غر صها	نرگس
فاعلاتن	فعلاتن	فعلاتن	فعلن

رمل مثنوی مخبون مقطوع مسبغ

پیش ازین گرچه ببویت رخ گل میدیدیم
چون گل روی تو دیدیم از و واچندیم

پیش زری گر	چه ببویت	رخ گل می	دیدیم
فاعلاتن	فعلاتن	فعلاتن	فعلن
چو گلی رو	یت دید	م از و وا	چیدیم
فاعلاتن	فعلاتن	فعلاتن	فعلن

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رمل مسدس مقصور

تالب او دید سیغی در شراب
از مثلث می نباید اجتناب

تالب او	دید سیغی	در شراب
فاعلاتن	فاعلاتن	فاعلاتن
از مثلث	می نباید	اجتناب
فاعلاتن	فاعلاتن	فاعلاتن

رمل مسدس محذوف

گفت زاهد از بهشتم ده خبر
گفتش زنهار نام ده مبر

گفت زاهد	از بهشتم	ده خبر
فاعلاتن	فاعلاتن	فاعلاتن
گفتش زن	هار نامی	ده مبر
فاعلاتن	فاعلاتن	فاعلاتن

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رمل مسدس مخبون مقصور

شکرین لعل تو کان نمک است
گرچه تشکر نه مکان نمک است

شکری لعل لیت کانی نمکست

فاعلاتن فعلاتن فعلات

گرچه شکرا نمکاتی نمکست

فاعلاتن فعلاتن فعلات

رمل مسدس مخبون محذوف

گر سخن زان لب چون فوش شود
پسته را خنده فراموش شود

گر سخن را لب چونو ششود

فاعلاتن فعلاتن فعلات

پسته را سخن فرامو ششود

فاعلاتن فعلاتن فعلات

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رمل مسدس مخبون مقطوع

تسا مرد می نر گس او امید اند
تسا جادویی غبزه او میخواند

تسا مرد می نر گس او می دانند
ت فاعلاتن فاعلاتن فعلین
تسا جادویی غم زی او می خاند
ت فاعلاتن فاعلاتن فعلین

رمل مسدس مخبون مقطوع مسبع

ای که روی تو حیات جان است
دیده جاییت شد و جاییت آنست

ای کروی تحیاتی جانست
ت فاعلاتن فاعلاتن فعلین
دید جاییت شد جاییت آنست
ت فاعلاتن فاعلاتن فعلین

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منسرح مثنی مطوي موقوف

انکه دلم صید اوست میر شکار من است
دست بخوتم نگار کرده نگار من است

ااکدلم صیداوس میرشکار ری منست
مفتعلن فاعلات مفتعلن فاعلات
دست بخو نم نگار کرد نگار ری منست
مفتعلن فاعلات مفتعلن فاعلات

منسرح مثنی مطوي مکسوف

ای زرخت روشنی خانه چشم مرا
چشم و چراغ من است خواجه هرد و سرا

ای زرخت روشنی حانی چشم می مرا
مفتعلن فاعلن مفتعلن فاعلن
چشم چرا غی منس خاجی دوسرا
مفتعلن فاعلن مفتعلن فاعلن

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مفسر ح مثنی مطوی مجدوع

من نشنیدم که خط بر آب نویسند

آیت خوبی بر آفتاب نویسند

من نشنی دم کخطب رابنوی سند

مفتعلن فاعلات مفتعلن فاع

ایت خو بی براف تابنوی سند

مفتعلن فاعلات مفتعلن فاع

منسرح مثنی مطوی منخور

چون غم هجران اونداشت نهایت

عاقبت اندوه عشق کرد سزابت

چو غم هج ران اون داشنها یت

مفتعلن فاعلات متعلن فع

عاقبتن دوه عشق کرد سز یت

مفتعلن فاعلات متعلن فع

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منسرح مسدس مطوي

شاه جهان باد تازمانه بود

کز کرمش خلق شان مانه بود

شاه جهان باد تازمانه بود

مفتعلن فاعلات مفتعلن

کز کرمش خلق شان مانه بود

مفتعلن فاعلات مفتعلن

منسرح مسدس مطوي مقطوع

بسکه بهویت اسیر شد جانم

گر بگذاری گریخت نتوانم

بسکه بهویت اسیر شد جانم

مفتعلن فاعلات مفعولن

گر بگذاری گریخت نتوانم

مفتعلن فاعلات مفتعلن

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مضارع مثبته اُخرب

سیفی گدا از ازان شد در شهر آن پریرو
تا روز های دو ران آید بجانب او

سیفیک	دازاشد	در شهر	اپریرو
مفعول	فاعلاتن	مفعول	فاعلاتن
تاروز	های دورا	ایدب	حانبی او
مفعول	فاعلاتن	مفعول	فاعلاتن

مضارع مثبته اُخرب مسبغ

گرا اعتقاد آن مه با ماکم وز یاد است
ماییم و مهر رویش مقصود اعتقاد است

گراعت	قادامه	باماک	موزیادست
مفعول	فاعلاتن	مفعول	فاعلیان
ماییم	مهر رویش	مقصود	اعتقادست
مفعول	فاعلاتن	مفعول	فاعلیان

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مضارع مثبته اُخرب مكفوف

دل بی رخ تو جوهر جان رانہی شناسد
جان بی لب تو گوهر کان رانہی شناسد

دل بیر		خیت جوہ	رجاران	می شناسد
مفعول		فاعلات	مفاعیل	فاعلاتن
جاییل		بیت گوہ	رکاران	می شناسد
مفعول		فاعلات	مفاعیل	فاعلاتن

مضارع مثبته اُخرب مكفوف مقصور

بازم هوای آن لب میگون گرفته است
معلوم میشود کہ مرا خون گرفته است

بازمہ		وای ال	یہیگوک	رفت است
مفعول		فاعلات	مفاعیل	فاعلات
معلوم		میشود کہ	مراخو کہ	رفت است
مفعول		فاعلات	مفاعیل	فاعلات

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مضارع مثنیٰ اُخرب مکفوف محذوف

سیغی پری وشی که تو دیوانه ازو

خواهی مسخر تو شود جز دعا مگو

سیغی پری وشیک تدیوان بی ازو

مفعول فاعلات مفاعیل فاعلن

خواهیم مسخریت شود جز دعا مگو

مفعول فاعلات مفاعیل فاعلن

مضارع مثنیٰ مکفوف مقصور

کران طره هست مشک بها چون نداد بوی

ورآن چهره هست ماه چرا در کشید روی

گراطرر هست مشک بها چون داد بوی

مفاعیل فاعلات مفاعیل فاعلات

وراچهره هست ماه چرا در کشید روی

مفاعیل فاعلات مفاعیل فاعلات

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مضارع مسدس اُخرب مكفوف

اي ناز نين كه ماه مني امشب

رحبي بكن چو شاه مني امشب

اي ناز ني كه ماه مني امشب

مفعول فاعلات مفاعيلن

رحبيب كن چو شاه مني امشب

مفعول فاعلات مفاعيلن

مقتضب مثنوي مطوي

بالبت چه مي طلبم باده نرد جان چه بود

بارخت چه مه نگرم بنده پيش خان چه بود

بالبتي مي طلبم بان نرد جاچه بود

فاعلات مفععلن فاعلات مفععلن

بارختي مه نگرم بند پيش خاچه بود

فاعلات مفععلن فاعلات مفععلن

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مقتضب مثنی مطوی مقطوع

وقت را غنیهت دان آنقدر که بتوانی
حاصل از حیات ای جان یکدم است تادانی

وقت را غ	نییهت دا	آنقدر ک	بتوانی
فاعلات	مفعولن	فاعلات	مفعولن
حاصل از ح	یاتی جا	یکدم است	تادانی
فاعلات	مفعولن	فاعلات	مفعولن

مجث مثنی مخبون

زدور نیست میسر نظر بروی تو مارا
چه دولت است تعالی الله از قد تو قبارا

زدور نی	سبیسر	نظر برو	یتبارا
مفاعلن	فعلاتن	مفاعلن	فعلاتن
چد ولش	تتعالل	لهز قدی	تقبارا
مفاعلن	فعلاتن	مفاعلن	فعلاتن

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مجتث مشین مخبون مسبغ

دل که سوخت ز عشقت چراغ جان من است آن
غبار کز تو رسد نور دید کان من است آن

دل که سو	خز عشقت	چراغ جا	نہنستان
مفاعِلن	فَعَلاتِن	مفاعِلن	فَعَلِیان
غبار کز	ترسد نو	ردید کا	نہنستان
مفاعِلن	فَعَلاتِن	مفاعِلن	فَعَلِیان

مجتث مشین مخبون مقصور

زیسکه درد تو بر جان نا توان من است
هلاک من طلبد هر که مهربان من است

زیسکدر	دتبر جا	نناتوا	نہنست
مفاعِلن	فَعَلاتِن	مفاعِلن	فَعَلات
هلاک من	طلبد هر	کیہر با	نہنست
مفاعِلن	فَعَلاتِن	مفاعِلن	فَعَلات

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مجتث مشین مخبون محذوف

شفا چو در قدم تست مبتلای ترا
سبزون خرام که دردی مباد پای ترا

شفا چدر قدمی تس تمبتلا یترا
مفاعلهن فعلاتن مفاعلهن فعلن

برو خرا مکدر دی مباد پای ترا
مفاعلهن فعلاتن مفاعلهن فعلن

مجتث مشین مخبوت مقطوع

اگر چه یار مرا نیست رسم دلداري
بدین خوشم که ندارد بد یگری یاري

اگر چیا رمرانی سرسم دل داري
مفاعلهن فعلاتن مفاعلهن فعلن

بدی خشم کندارد بدیگری یاري
مفاعلهن فعلاتن مفاعلهن فعلن

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مجتث مثنی مخبون مقطوع مسبغ

چو گویم از سرمستی لبست می ناب است
مرنج از سخن ما که عالم آب است

چگویند سرمستی لبست می نابست
مفاعلهن فعلاتن مفاعلهن فعلا
مرنج از سخنی ما که عالمی نابست
مفاعلهن فعلاتن مفاعلهن فعلا

سریع مطوی موقوف

دل که ز خوبان همه غم دیده است
بیشتر از عمر ستم دیده است

دل کنز خو با هم غم دید است
مفعلهن مفعلهن فاعلات

بیشتر از عمر ستم دید است
مفعلهن مفعلهن فاعلات

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سريع مطوي مكشوف

کي بود آندم که بیزم وفا
 می بدل ما کشد آن دلر با
 کي بود آندم کبیزا می وفا
 مفتعلن مفتعلن فاعلن
 می بدلی ما کشدا دلر با
 مفتعلن مفتعلن فاعلن

جدید مخبون

چو قدت گرچه صنوبر کشد سري
 نبود چون قد سروت صنوبري
 چقدت گر چصنوبر کشد سري
 فعلاتن فعلاتن مفاعلن
 نبود چو قد سروت صنوبري
 فعلاتن فعلاتن مفاعلن

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قریب مکفوف

خداوند جهان بخش شاه عادل

خداوند چها بخش شاه عادل

شهنشاه جوان بخت زاد کامل

مفاعیل مفاعیل فاعلاتن

شهنشاه جوان بخت زاد کامل

مفاعیل مفاعیل فاعلاتن

قریب اخرب مکفوف

تاطبع رهی برقرار باشد

مداح در شهر یار باشد

تاطبع رهی برق رار باشد

مفعول مفاعیل فاعلاتن

مداح در ی شهر یار باشد

مفعول مفاعیل فاعلاتن

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خفیف مخبون

ای صبا بوسه زن زمن در اورا
 ور نرنجد لب چو شکر اورا
 ای صبا بوسه زن زمن در اورا
 فاعلاتن مفاعلهن فعلاتن
 ور نرنجد لبی چشک کر اورا
 فاعلاتن مفاعلهن فعلاتن

خفیف مخبون مقصور

ماه رویا بخون من مشتتاب
 کشتن عاشقان که دید صواب
 ماه رویا بخون من مشتتاب
 فاعلاتن مفاعلهن فعلاتن
 کشتن عاشقان که دید صواب
 فاعلاتن مفاعلهن فعلاتن

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خفیف مخبون محذوف

گفتیش بی تو چیست چاره ما
 رفت در قهر و شکست مرک و بلا
 گفتیش بی تچیس چا ریا
 فاعلاتن مفاعلهن فعلن
 رفت در قه رگفت مر کبلا
 فاعلاتن مفاعلهن فعلن

خفیف مخبون مقطوع

با تو کی درد ما توان گفتن
 این سخن را کجا توان گفتن
 باتکی در د ماتوا گفتن
 فاعلاتن مفاعلهن فعلن
 ای سخن را کجاتوا گفتن
 فاعلاتن مفاعلهن فعلن

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خفیف مخبون مصطوع مسبغ

از طبایع هر آنچه موجود است

آدمی زان میانه مقصود است

از طبایع هر آنچه موجود است

فاعلاتن مفاعیلن فعلا

آدمی زان میانه مقصود است

فاعلاتن مفاعیلن فعلا

مشاکل مکفوف مقصور

یار غم شده ام در شب بدبجور

زان سبب که نشد درد محب دور

یار غمیش دام درش بدبجور

فاعلات مفاعیل مفاعیل

ز اسببکه نشد درد محب دور

فاعلات مفاعیل مفاعیل

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متقارب مثنی مقصور

مراکششت آن مه چو هجران نبود
 زمرگم خبر بود و زینم نبود
 مراکش تا امة چهره نبود
 فعولن فعولن فعولن فعولن
 زمرگم خبر بود و زینم نبود
 فعولن فعولن فعولن فعولن

متقارب مثنی محذوف

چو آیم بگویت مکن عیب من
 که بی اختیارم درین آمدن
 چو آیم بگویت مکن عیب من
 فعولن فعولن فعولن فعل
 کنی اخ تیارم دری آمدن
 فعولن . فعولن فعولن فعل

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متقارب مثنى اثلث

آشوب جاني شوخ جهاني
بي اعتقادي نا مهر باني

اشوب	بجاني	شوخي	جهاني
فعلن	فعولن	فعلن	فعولن
بياع	تقادي	نامه	رباني
فعلن	فعولن	فعلن	فعولن

متقارب مثنى مقبوض اثلث

گرم بخواني ورم براني
دل حزين را بجاي جاني

گروب	خاني	ورنب	راني
فعول	فعلن	فعول	فعلن
دليح	زيرا	بجاي	جاني
فعول	فعلن	فعول	فعلن

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متدارك مثنى مخبون

چورخت نبود گل باغ ارم

چو قدت نبود قد سرو چمن

چرخت نبود گل باغ ارم

فاعِلن فاعِلن فاعِلن فاعِلن

چقدت نبود قد سرو چمن

فاعِلن فاعِلن فاعِلن فاعِلن

متدارك مثنى مقطوع

هر دم پيشت دارم زاري

کز غم تاكي زارم داري

هر دم پيشت دارم زاري

فاعِلن فاعِلن فاعِلن فاعِلن

کز غم تاكي زارم داري

فاعِلن فاعِلن فاعِلن فاعِلن

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متدارک مثنیٰ مخبون مقطوع

سنبل سیه برسین مزن

لشکر حبش برختن مزن

سنبل سیه برسین مزن

فاعِلن فعل فاعِلن فعل

لشکری حبش برختن مزن

فاعِلن فعل فاعِلن فعل

سنبل سیه برسین مزن

فاعِلن فعل فاعِلن فعل

سنبل سیه برسین مزن

فاعِلن فعل فاعِلن فعل

سنبل سیه برسین مزن

فاعِلن فعل فاعِلن فعل

سنبل سیه برسین مزن

فاعِلن فعل فاعِلن فعل

سنبل سیه برسین مزن

Forms of the Ru-ba-ie:

اوزان رباعي از شجره اخرم

هجرانت خون بسي مراد در دل کرد
 واند و هت در سینه من منزل کرد
 دیگر تا کی فراييم محنت و غم
 کس هرگز اين سخن باییدل کرد

کرد	مراد در دل	خوبسي	هجرانت
فاع	مفاعیلن	فاعلن	مفعولن
کرد	یمن منزل	در سینه	وند و هت
فاع	مفاعیلن	مفعول	مفعولن
تغم	ييم محن	کی فرا	دیگر تا
فعل	مفاعیل	فاعلن	مفعولن
کرد	باییدل	اي سخن	کس هرگز
فاع	مفعولن	فاعلن	مفعولن

یار آمد یار آمد یار آمد هي
 بنشيني بيخبر بدیيسان تاکی

Forms of the Ru-ba-ie.

یکساعت از آن ماه جبین دورمباش
تایابی! از جام لب لعلش می

یارا آمد	یارا آمد	یارا آمد	هی
مفعولن	مفعولن	مفعولن	فع

بنشیني	بیخبر	بدی سانا	کی
مفعولن	فاعلن	مفاعیلن	فع

یکساعت	از ماه	جبین دور	مباش
مفعولن	مفاعیل	عفاعیل	فعل

تایابی	از جام	لبی لعلش	می
مفعولن	مفعول	مفاعیلن	فع

جان دادم در راه وفايي صني
دل کردم قربانش بی بیش و کهي
از دستم کار گرنیاید چه غم است
در دیده و دل بس است سوزي ونهی

Forms of the Ru-ba-ie.

جاد ادم در راه وفایی ص نهي

مفعولن مفعول مفاعیل فعل

دل کردم قربانش بیبي شکهي

مفعولن مفعولن فعلن فعلن

از دستم کارگر نیاید چه غمست

مفعولن فاعلن مفاعیل فعل

در دید ادل بسس تسوزي ا نهن

مفعول مفاعیل مفاعیل فعل

اوزان رباعي از شجره اخب

اي عشق ترا چو من هزاران طالب

دیدار ترا يوسف مصري راغب

از هجر تو جانم را صد محنت و غم

آن به که نگردي تو از من غایب

اي عشق ترا چمن هزار اطا لب

مفعول مفاعیل مفاعیل فع

Forms of the Ru-ba-ie.

دیدار ترا یوس فہری را غب

مفعول مفاعیل مفاعیلن فاعل

از ہجر تجانم را صد سخن تغم

مفعول مفاعیلن مفعولن فعل

ابہ کہ نگر دی تو از من غا یب

مفعول مفاعیلن مفعولن فاعل

در پیش تو آوردم دل را بہ نیاز

دست من و زلف تو و امید دراز

در عالم پیش از من در منندہ چونیست

آن بہ کہ نوازیم توای بندہ نواز

در پیش ت آوردم دل را بہ نیاز

مفعول مفاعیلن مفعول فاعل

دستیم نزل فی ت ام مید دراز

مفعول مفاعیل مفاعیلن فاعل

Forms of the Ru-ba-ie.

در عالم	بیشتر من	درمند	چنیس
مفعولن	مفعولن	مفعول	فعل
آیه که	نوازیم	تای بند	نواز
مفعول	مفاعیلن	مفاعیل	فعل

ای آنکه نبودیم ز هجر انت زار
از کوه غبت در دل تنگم صد بار
خواهم که به پیش تو بگویم غم دل
چون چاره من بر تو نبود دشوار

ای آکه	نبودیم	ز هجر انت	زار
مفعول	مفاعیلن	مفاعیلن	فاع
از کوه	غبت درد	ل تنگم صد	بار
مفعول	مفاعیل	مفاعیلن	فاع
خواهم که	بیشیت	بگویم غ	م دل
مفعول	مفاعیل	مفاعیل	فعل
چو چار	یمن برت	نبود دش	وار
مفعول	مفاعیل	مفعولن	فاع

ایں غزل فیضی بچہاروزن خواندہ می شود

سرّیع مطوی مکسوف	رمل مسدس مخبون محذوف
مفتعلن مفتعلن فاعلن	فاعلاتن فاعلاتن . فعلن
رمل مسدس محذوف	خفیف مخبون محذوف
فاعلاتن فاعلاتن فاعلن	فاعلاتن مفاعلن فعلن

ای خم ابروی تو تیغ جفا	حلقہ کیسوی تو دام بلا
خنجر پہلوی تو تیغ اجل	غمزہ بد خوی تو تیر قضا
بستہ بازوی تو ترک ختن	کشتہ آہوی تو شیر خطا
در رخ نیکوی تو نور ازل	در لب جادوی تو سر خدا
تافتہ زانوی تو دست هوس	دوختہ ہر سوی تو چشم ہوا
خستہ ہندوی تو فیضی	تشنہ داروی تو بہر دوا

The foregoing Ode, by Sheikh Fizee, may be read in four different measures, as above described.

دش ریجہ ہندامخہ ن ن و لہ نجی ریجہ خفیہ راخہ ریہا

ن بلعہ	ن بلعہ	ن بلعہ	ن بلعہ
ن بلعہ	ن بلعہ	ن بلعہ	ن بلعہ
ن بلعہ	ن بلعہ	ن بلعہ	ن بلعہ
ن بلعہ	ن بلعہ	ن بلعہ	ن بلعہ

ن بلعہ	ن بلعہ	ن بلعہ	ن بلعہ
ن بلعہ	ن بلعہ	ن بلعہ	ن بلعہ
ن بلعہ	ن بلعہ	ن بلعہ	ن بلعہ
ن بلعہ	ن بلعہ	ن بلعہ	ن بلعہ
ن بلعہ	ن بلعہ	ن بلعہ	ن بلعہ
ن بلعہ	ن بلعہ	ن بلعہ	ن بلعہ

The foregoing Ode, by Sheikh Fizee, may be read in four different measures, as above described.

مفعول	مفعول	مفعول	مفعول
مفعول	مفعول	مفعول	مفعول
مفعول	مفعول	مفعول	مفعول
مفعول	مفعول	مفعول	مفعول

PART III.
OF CA-FE-YEH,

RHYME.

PART III.

RHYME.

Ca-fe-yeh قافيه is derived from قف following another; and it is so called because it is used at the end of hemistichs or distichs, in different words, to complete the rhyme.

The conclusion of the *Ca-fe-yeh* is a quiescent letter that occurs as a verse; and it is preceded by one or more accented, preceded by a quiescent, preceded by an accented letter, as in the words *داليري* and *داليري* in the following distich:

داليري زيبه بستك بشودي داليري
داليري شيرين لبني خورشيد داليري

This rule is from *Shahid Ebn Ahmed*, upon which *Ukh-fush* remarks, that the *Ca-fe-yeh* is the whole of the last word of the hemistich or verse.

PART III.

R H Y M E.

PART III.

OF CÁ-FE-YEH,

OR

RHYME.

Cá-fe-yeh قافیه is derived from قفو following another; and it is so called because it is used at the end of hemistichs or distichs, in different words, to complete the rhyme.

The conclusion of the *Cá-fe-yeh* is the last quiescent letter that occurs in a verse; and it is preceded by one or more accented, preceded by a quiescent, preceded by an accented letter, as in the words دَلْبَرِي and پَرُورِي in the following distich:

دل زمن بستد بشوخي دلبري
دلبري شيرين لبې جان پروري

This rule is from Kháleel Ebn Ahmed, upon which Ukh-fusn remarks, that the *Cá-fe-yeh* includes the whole of the last word of the hemistich or distich.

Some again pretend that the final letter only is the *Cá-fe-yeh* ; and although this is partly true, yet it is liable to objections, which will hereafter be produced.

The fact is, that the *Cá-fe-yeh* has determinate letters and accents, distinguished by appropriate names ; and which are to be managed according to rule, in order to obviate irregularities and defects.

Explanation of the Letters forming the Cá-fe-yeh.

It is to be observed, that the *Re-wee* روي is the basis of the *Cá-fe-yeh* or rhyme, which cannot exist without it. *Re-wee* is the last quiescent letter of the rhyme, and other eight letters are united to it, four antecedent and four subsequent — the four antecedent are 1 ردف 2 قيد 3 تاسيس 4 دخيل and the four subsequent 1 یرہنا 2 مزید 3 خروج 4 وصل

Of the Four Letters that precede Re-wee.

1. *Ridf* ردف implies either the letter ا quiescent, preceded by a letter accented with a *Futteh* ; or و quiescent, preceded by a letter accented with a *Zum* ; or ي quiescent, preceded by a letter accented with a *Kussir* ; that is, whenever either of these three letters precedes the روي as in the following distichs of *Se-ná-ee* :

ای سنایی بقوت ایہان
مدح حیدر بکوپس از عثبان
آن علم دارو علم دار رسول
وین زفضل آفت سرائی فضول
تشنیدہ زمصطفی تاویل
گشتہ مکشوف دردش تنزیل

In the first distich, ن is روی and ا is ردف—in the second distich, ل is روی and و is ردف—in the third distich, ل is روی and ی is ردف

But if after the ردف two quiescents occur, such as یافت and گریخت in such case some of the letters following the ردف are included therein, and are called ردف زاید or redundant *Ridf*; but Nasser-ed-deen Tou-see, in his treatise called معیار الاشعار includes these letters in the روی and calls them روی مضاعف or redundant *Re-wee*.

In Persian the و and ی *Ridf* have both معروف or open, and مجهول or sharp pronunciations. The first معروف or open, is when *Zum* preceding و and the *Kussir* preceding ی is اشباع or lengthened, as in the words دور and پور and دید and چکید. The second مجهول or sharp, is when the pronunciation is not lengthened, as in the words زور and کور and بید and امید.

Ancient authors have used them both together, as in the following distich of Se-ná-ee:

با و اجودش اجل پریر آمد
نیک آمد و لیک دیر آمد

The *Kussir* preceding the letter *ی* in the word *پریر* is open, and in the word *دیر* is sharp. In the following distich, the *Zum* preceding *و* in *عور* is open, and the *Zum* preceding *و* in *گور* is sharp.

پیکر آب و گل ز شوقش عور
لعبت چشم و دل ز کنهش گور

The letter *ا* softened into *ی* or *ی* quiescent, preceded by a *Kussir*, when it immediately precedes the *روی* is not sounded open; as is exemplified in the following distich:

خلعتی کان تراست همچو جهیز
نستاند بروز رستا خیز

2. *Ki-ed* قید is any quiescent, excepting the *Ridf* *ا* and *و* and *ی* and which are also called *حروف مد* or letters capable of extension; in the following rhymes, the last letter is *Re-wee*, and the second letter is *Ki-ed*: thus *درد* and *سرد* and *ابر*—*صبر* and *نشر*—*حشر*—*پیشم* and *یشم*—*رزم* and *بزم*—*مجد* and *وجد*—*شتم* and *حلم* and *علم*—*نکر* and *فکر*—*نقل* and *عقل*—*نصر* and *قصر*—*شهر* and *نهر*—*تنگ* and *ننگ*—*تبر* and *امر*. And in *Cá-fe-yeh*, a difference in the letter *Ki-ed* is allowable; as in the following distich from the *Gool-shun-ráz*:

همه دانند که این کس در همه عمر
نگرد ده هیچ قصد گرفتن شعر

Here in the word *عمر* the *Ki-ed* is م and in شعر it is ع In such case it is proper to preserve the قرب *مخرج* or proximity of utterance ; as in the following distich of Sady :

چه مصر و چه شام و چه بر و چه بحر
همه روستایند و شیر از شهر

Here بحر and شهر have a proximity of utterance ; the one from the top, and the other from the bottom of the throat.

3. *Ta-sées* تاسیس or the quiescent ا preceding the روي between which there occurs an accented letter called دخیل as in the following rhymes : خاور and باور — مایل and سایل — تساهل and تجاهل

It is allowable for the دخیل letter to be different, as in خاور and چادر

And in rhyme تاسیس as a kind of مالایلم or one of those unnecessary things, which an author, by introducing, obliges himself to continue : thus خاور will rhyme with شوهر — مایل with دل — ببل with تساهل —

روي The Letters which follow the

1. *Wussel* وصل is the letter which immediately follows the روي as ي in the last hemistich of the following distich :

همچو شمع انکھرا نہاند بھي
در تو خندد چو گردنش بزنی

And the letter ڄ in the following distich :

لا له غافلي تو اي بندہ
دل سیه عمر کو ته و خندہ

The letters most frequently used are ياي مصدری or verbal ي in ياي خطابي or indefinite ي; and ياي تنکري and ي in the second person singular; and م or ميم ضمير متکلم of the first person singular; and تاي مخاطب or ت of the second person singular; and شين ضمير غایب or ش in the third person singular; and هاله or هاي مضمير آخر کلمه and شنیدن and دیدن as ن verbal نون مصدری and ناله

2. The letter *Kherooj* خروج immediately follows the وصل such as م in the words خوردیم and بردیم and the letter ي as in دیدمت and چیدمی and شنیدمت and شنیدمت

3. *Ma-zeed* مزید is the letter which immediately follows the *Re-wee* such as خوردیش and بردیش

4. *Ná-ye-reh* نایره is the letter that immediately follows the *Re-wee* such as ش in the words ستهش and خوردهش and whatever letter follows نایره is accounted belonging to it.

Positions of the Cá-fe-yeh Letters, in relation to the Re-wee.

Following the <i>Re-wee</i> .				Preceding the <i>Re-wee</i> .			
نایره	مزید	خروج	وصل	ردف	قید	تاسیس	دخیل
4	3	2	1	1	2	3	4

The Accents of the Cá-fe-yeh Letters.

The accent over the letter immediately preceding the *روي* is called *Tow-jeh* توجیه and in the rhymes, any difference between the *روي* is not allowable, excepting when the *روي* on account of its connection with وصل partakes of its accent, in which case a difference in the accent preceding it is permitted, as in the following distich of Sady:

نیامد در ایام او بردلی
نگویم که خاری که برش گلی

The accent on the letter preceding **رَدَف** and **قید** is called *Huz-we* **حذو**. The accents of **حذو** are as follows: when the **رَدَف** is **ا** then **حذو** is *Futteh*; upon **و** is **رَدَف** the accent is *Zum*; and when **ي** is **رَدَف** it is *Kusser*. And **قید** has also three variations of accent, as has been already explained. In the **حذو** of **رَدَف** no difference is allowable, but it is permitted in **قید** provided **روي** is accented, as in the following example from *Kemál Ishmáeel*:

گر سوز دلم يك نفس آهسته شود
از دود درون راه نفس بسته شود
در دیده از آن آب هبی گرد انم
تا هرچه ننقش اوست آن شسته شود

The *Futteh* preceding **تاسیس** is called *Rus* **رس** and the accent over **دخیل** is called *Ish-báa* **اشباع**. When the **روي** is accented, a difference in the **اشباع** is allowable, as in the following lines of *Sády*:

اي پادشاه وقت چو وقتت فراز شد
تو نیز با گدای محلت برا بری
مردی گمان مبر که بسر پنجه است و کتف
با نفس اگر برایی دانم که شاطری

When the **روي** is joined with the letter **وصل** it is called *Muj-ré*, **مجري** as the *Kussir* of the letter **ر** in the above verses of *Sády*:

The accent of the letter وصل when it is joined with خروج is called *Ne-fáz* نغان which is the term also given to the accents of مزید and خروج

Ná-ye-reh نایره is never accented.

Explanation of other Names given to روي and قافیه

When روي is quiescent, it is called *Re-wee Mo-ke-yed* روي مقید and when by its union with وصل it obtains an accent, it is called *Re-wee Mut-luk* روي مطلق and either of these two kinds, if not united with any *Cá-fe-yeh* letter, is called *Mo-jur-rud* مجرد but when it is united with any *Cá-fe-yeh*, it assumes the name thereof. So that روي مقید مجرد when single, is called روي مقید مجرد and when united with the ردف it is called روي مقید باردف or *Re-wee*, united with *Ridf*, &c.

The different Kinds of *Cá-fe-yeh*.

There are four kinds of *Cá-fe-yeh*, viz. 1, *Cá-fe-yeh Mo-jer-rud-eh* قافیه مجرد 2, *Cá-fe-yeh Mo-rud-duf-eh* قافیه مردف 3, *Cá-fe-yeh Mow-usse-seh* قافیه موسس 4, *Cá-fe-yeh Moo-se-leh* قافیه موصله

Of the Defects in Cá-fe-yeh.

1. When روي in one word is quiescent, and in the other is accented, as in the following distich of Háfez,

صلاح کار کجا و من خراب کجا
ببین تفاوت ره از کجا است تابه کجا

this defect is called *Ghoo-loo* غلو If the letter وصل in one word is quiescent, and in the other accented, it is called *Bo-dee* بعدی

2. When the *Tow-jeh* توجیه in the two words are differently accented, it is called *Uk-wá* اقوی which has been exemplified under the head of *Tow-jeh* توجیه

3. A difference in the روي which is an unpardonable error, although some admit it, when the *Re-wee* in one letter has an Arabic and in the other a Persian letter; or when the two letters have a proximate utterance, such as لب and چپ and شك and لباس and غیاث and سپاه and صباح—سك

But even this is in general disallowed. This fault is called *Ik-fá* اکفا

4. Disagreement in the ردف which is allowed by Arabic Poets, but in Persian is absolutely inadmissible. The Arabians rhyme حیل with نزول and منیر with بدور and such like.

5. Disagreement in the letter قید on account of distance of utterance, such as rhyming *درد* and *دزد*—*شعر* and *عمر* which however is not very vicious, and has been used by several Poets.

6. Disagreement is the *اشباع* * when the *روي* is مقید such as *تجاهل* and *کامل*

7. Disagreement in the *حذف* such as *دور* and *نور* The three last kinds of defects are called *Se-nád* سناد

8. *Ee-ta* ایطا in Arabic, and in Persian *Shá-ye-gon* شایگان is repeating same word in verses in one sense; but when it is repeated with different significations, it is not called *Ee-ta*, being of the nature of *Tuj-nees* تجنیس *Ee-ta* is of two kinds, 1 *Khe-fee*, and 2, *Je-lee*.

1. *Khe-fee* خفي is when the repetition is not striking, such as *سرگردان* and *حیران* or *بینا* and *دانا* &c.

2. *Je-lee* جلي is when the repetition is apparent, such as *فسونکر* and *ستبرگر* or *حاجت مند* and *درد مند* and such as *دوستان* and *یاران* occurring together in the words *ن* and *ي* in the words *سپین* and *زرین* and such as *ها* in the words *بکن* and *نکرد* and *بکرد* and *باغها* and *گلها* *مرا* and *را* and *مکن*

* See page 156, line 14.

This second kind of *Ee-ta* is very inelegant, and can never be admitted in the same distich; but after the intervention of some distichs, it may be allowed in a *Ká-see-deh* or *Ghuz-el* or *Ke-taá*.

9. *Tuz-meen* تضمین is when the sense of the rhyme rests upon what is to follow, as in this tetrastich of Ameer Khusro :

در حسن ترا کسی نهاند الا
خورشید که هر صبح برون آید تا
خدمت کند و پای تو بوسد اما
نایی تو بسوی او که تا بوسد پا

10. When the rhyme of a *Ká-see-deh* or *Ke-taá* undergoes a change, and which is a very great deformity, unless the alteration is designed and pointed out, as in a *Ká-see-deh* of Sheikh Azoo-ree, beginning thus :

نہاز شام کہ از گردش قضا و قدر
زیام چرخ با فتاد خسر و خاور

After some distichs, he then points out the change of the rhyme :

بنای قافیه را یک الف زیادہ کنم
بشرط انکہ نگیرند خوردہ اہل ہنر
سوال کردہ ام از نور دیدہ ابرار
کہ ای بدات تو آوردہ کاینات اقرار

11. *Tuk-rár Cá-fe-yeh Má-mool* تكرار قافیه معمول or repetition of the *Má-mool* rhyme. The *Má-mool* rhyme is formed either by separating or by compounding; the latter, as in the following distich of Háfez :

میکشی و بغمزه میگوئی
توبه کردی ز عشق یانه هنوز

The *Mut-lá* of this *Ghuz-el* is

مستم از باد شبانه هنوز
ساقی ما نرفته خانه هنوز

And also in the following tetrastich of the author of this treatise :

گرشبع نه دلجوئی پروانه کند
بر آتش او ز دور پروانه کند
فریاد ز شبع من که در آتش عشق
پروانه صفت سوزم و پروا نکند

The other kind is when a word is divided into two parts, one of which is made *Cá-fe-yeh* or rhyme, and the other becomes ردیف as in the following tetrastichs of Shums eddeen of Delhy, the author of this treatise.

هر قدر او عتاب و نازارد
دل بیچاره ام نیاز ارد
به که آن دلر با برغم رفت
بعد ازین خاطر م نیازارد

Both these kinds, when skilfully managed, are great beauties in poetry; but when repeated, or introduced injudiciously, become deformities.

Of the Distribution of the Cá-fe-yeh, according to the Measure.

Khá-leel Ebn Ahmed has limited the *Cá-fe-yeh* to two quiescents, as has already been intimated in the commencement of this treatise; and, according to this rule, *Cá-fe-yeh* cannot exceed four kinds.

1. When the two quiescents occur without any intervention, as in the following distich of Se-nà-ee:

نایب مصطفیٰ بروز غدیر
کرده در شرع خود مرا و را میر

This kind of *Cá-fe-yeh*, is called *Mo-ta-rá-dif* مترادف

2. When the two quiescents are separated by an accented letter, thus:

در صف رزم پای او محکم
و زپی امر جان او محرم

This kind is called *Mo-ta-wá-tir*, متواتر

3. When two accented letters occur between the two quiescents, as in the following distich of Khá-cánee :

جوشن صورت برون کن در صف مردان درای
دل طلب کن دار ملک دل توان شد پادشا

The letter د in پادشا in scanning is accented. This kind of *Cá-fe-yeh* is called *Mo-te-dá-rek* متدارک

4. When three accented letters intervene between the two quiescents, as in the following distich of Se-ná-ee :

زور اوبت شکن زرو زازل
دست اوتیغ زن براوج زحل

This kind of *Cá-fe-yeh* is called *Mo-te-rá-keb* متراکب

Mo-te-ká-wus متکاوس is when four accented letters intervene between the two quiescents, which is common in Arabic, but not allowable in Persian poetry.

ردیف *Of Re-deef*

Re-deef signifies an independent word or words which are introduced at the end of hemistichs or distichs after the rhyme is completed, as in the following distich of Ze-hoo-ree :

در آه و ناله تقصیری نکردم
چه حاصل فکر تاثیر نکردم

According to Nás-seer-ed-deen Tou-see, the *Re-deef* is a repetition of the word without any variation of the sense; but it may be used throughout a *Ká-see-deh*, either with one, or with various significations.

All, excepting Nás-seer-ed-deen, agree that the *Re-deef* ought to have a signification in itself, independent of the rhyme. And it is allowable for the hemistich to be composed solely of the *Cá-fe-yeh* and the *Re-deef*, as in the following tetrastich of Jami :

من در غم هجر و دل بدید ار تو خوش
تن در غم هجر و دل بدید ار تو خوش
تا کی چشم سرشک حسرت ریزد
اندر غم هجر و دل بدید ار تو خوش

Any change in the *Re-deef* is not allowable, unless the intended alteration is pointed out, as in a *Ká-see-deh* of Kemál Is-máeel, beginning thus :

سپیده دم که نسیم بهار می آمد
نگاه کردم و دیدم که یار می آمد

After some distichs in the *Ká-see-deh*, he thus points out an alteration of the *Re-deef*.

دستور است که در این کتاب
در این کتاب است که در این کتاب

He-jef is that kind of Re-deef which is introduced be-

between two rhymes. It is not used in the same way as the other rhymes, but it is used in a way which is very different from the other rhymes. It is used in a way which is very different from the other rhymes. It is used in a way which is very different from the other rhymes.

All excepting the Re-deef is not used in the same way as the other rhymes. It is used in a way which is very different from the other rhymes. It is used in a way which is very different from the other rhymes. It is used in a way which is very different from the other rhymes.

من در این کتاب
من در این کتاب
من در این کتاب
من در این کتاب

Any change in the Re-deef is not allowable, unless the intended alteration is pointed out, as in the Ka-see-deh of Kenal Is-curel, beginning thus:

سینده دم که نسیم بهار می آمد
نگاه کردم و دیدم که بار می آمد

After some distichs in the Ka-see-deh, he thus points out an alteration of the Re-deef.

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